

# MUSICAL FETTER

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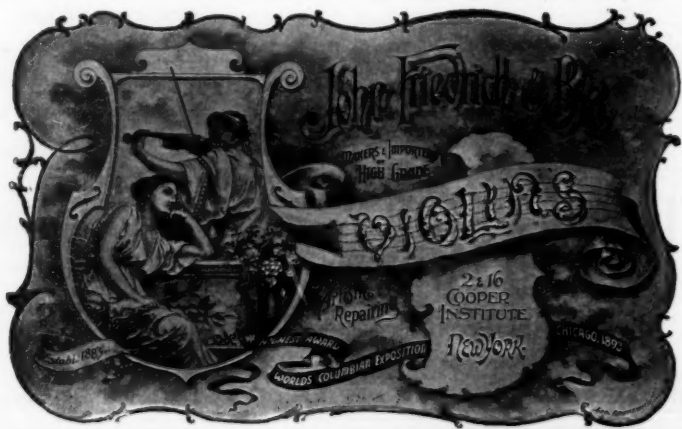
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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,  
BERLIN, W., LINKSTRASSE 17.

August 3, 1913



TODAY at the hospitable table of my American dentist, the chairs around which are of course much more comfortable, or at least more pleasant to be seated upon than are the ones in the other room, I was asked by another American, a casual visitor, "What music can a fellow hear in Berlin at the present moment?"

The easiest and most veracious reply would have been "None," but as the questioner to whom I was introduced on this occasion is one of the best amateurs of Birmingham, Ala., and a man who shows his interest in music not merely

in words, but also by footing the bill's and seeing to the deficits, if there be any, of the Oratorio, the Symphony or any other concerts he arranges for the benefit of and to awaken an interest in music in his rapidly growing town, I felt it incumbent upon myself to rack what little amount of brain nature has endowed me with, and which little during these hot days seems to be melting away quicker than the piece of ice they serve with the butter in a Berlin restaurant. The result of the racking was not much superior in size to the Latin ridiculous mouse of which the laboring mountain is reported to have been delivered.

We have, I said, at present in Germany a sort of Koster & Bial craze which was begotten by one Ernst von Wolzogen, and everything that is not Bayreuth to-day is Ueberbrett. If you want a taste of the latter and see what it is like, why all you have to do is to go to the Theater des Westens and there you will be initiated. It is true that the only number that might be called really musical upon the entire program is a solo furnished by an American girl, Miss May Hammacker, who is the possessor of one of those high coloratura voices which seem to grow now especially or almost exclusively in God's own country, and to hear which you would not need to travel from Alabama thirty-one hours to New York and thence seven days across the ocean and another twenty-four hours to Berlin; but at least it is music, and, by Jingo or no Jingo! it is the only music in the "Charivari" program.

"But, then, there are the 'Lebende Lieder,' the amiable dentist apologetically suggested, and, in fact, there is such a thing going on in Berlin at the miniature Trianon concert room of the New Royal Opera House, formerly Kroll's. It is a novelty, too, this setting in tableaux vivants of the contents of a more or less well-known Lied, while it is being sung to a piano, and the dripping accompaniment of the perspiration rolling down from the few individuals who on a hot evening like those we are now enduring will venture into the stuffy, close little hall. Aesthetic is the idea which prompted these Living Songs, but musically their value is not enhanced by means of the corporeal representation of, for instance, "The Little Wild Rose" of Goethe's immortal poem and Schubert's equally immortal melody. It is only mildly exciting, my dear tooth carpenter, like your iced tea, very pleasing and sweet, but also, like your iced tea, it makes you perspire all the more after partaking of it.

"Well, at least, you have summer opera?" inquired the music searching gentleman from Alabama. "Yes," I replied, "we have even had two enterprises of the sort this year, but one of them, which I should rather designate as summer trouble—if you will pardon this soft word—than

as summer opera, has given up the ghost." It was chiefly dependent upon the drawing capacity of the Hamburg tenor Boettel, and as these have in course of time diminished as much as did his own voice, which has grown as diminutive as his person, and as in consequence nobody cared to hear once more and for the so and so many time his Lionel or his Manrico, which are his chief and perennial roles, this summer opera undertaking went quickly into the hands of the undertaker. It was indeed a "grave" case, as my old friend C. F. Daniels, an inveterate punster, used to say.

As for the other summer opera, the one of Director Morwitz, it is flourishing—at least as far as the trumpets are concerned—at the Berliner Theater, and if you want to have some fun, more fun indeed than music, why you go there to-night and attend a performance of "Les Huguenots." If it happens to be a copy of the one I witnessed there a few nights ago you will feel like jumping out of your seat to the rescue of the conductor, who has a hard time in keeping his orchestra together with the soloists or among themselves and a worse but vain wrestle with the chorus. Also the soloists will interest you to a certain extent, and you will unquestionably come to the same question that I put to myself: Is the music there for the tenors, or were tenors created for the sake of singing the music? One may think of the music of Meyerbeer chef d'œuvre what one wants; Saltus used to rave over it, Finck hates it, Krehbiel pretends to like it, and I don't dislike it except in a few episodes—it was certainly not composed for the sole purpose of a tenor's displaying his high notes in it. And yet Werner Alberti, another tenor with a big opinion of himself, seems to think differently. He at least has some high notes left, and he gives out a chest C and even a D flat which made the house ring—with applause; but he also clings to his high C like a seasick person to the railing upon the high sea, and this habit is nauseating to persons of musical taste. There is a lack of discretion and discrimination in this obtrusive style of singing high notes, regardless of the rhythm or dynamic force required at the moment, which makes such singers, almost without exception tenors, seem even more unmusical than they are proverbially reported to be.

Of the other male soloists in the cast I can praise Mr. Halper's Marcel, while Mr. Schmiedek as St. Bris was neither in voice nor in delivery equal to the demands of that rather difficult baritone part. He spoiled the great ensemble of the fourth act, in which the young conductor, Mr. Moerike, whom I saw for the first time on this occasion, had his hands full in order to be able to pull through without coming to a dead stop. Disaster, however, was averted, and altogether Mr. Moerike showed considerable circumspection and ability.

Superior to the male solo personnel were the ladies, notably Miss Margarete Koenig, who, in the part of Valentine, evinced considerable dramatic verve. Miss Paren was acceptable as the Queen, especially as far as coloratura technic was concerned, while for the remainder of her role her voice was lacking in color and musical charm. The latter quality, on the other hand, was the distinguishing feature of Miss Kaethe Meyer's singing of the well-known aria of Urbino.

Worse than the "Huguenot" was the "Tell" performance, albeit the tenor, Werner Alberti, was in excellent voice and brought down the house—not a very large or overcrowded one—with his luscious high C. But, then, in "Tell" the tenor part is not the principal one and the aforementioned Schmiedek was not at all fitted for the great requirements of a histrionic and vocal nature of the baritone title part. Really ludicrous was Mr. Rettschlag as Walther Fuerst. He also acts as stage manager at this

summer opera, and ought to be satisfied to appear, or rather not to appear, but merely to act in that capacity. His singing and his voice are alike dreadful. Miss Larenis, evidently a very young lady, sang Mathilda with coloratura, but without expression. Gemmi's name, that is, the name of the impersonator of Tell's courageous little son, did not appear on the house bill, but deserved a mention, while the lady who sang Tell's wife might have remained unknown to fame without damage to the present generation or posterity. Chorus and partially also the orchestra behaved as badly as if the opera had been put on without a single rehearsal.

In my report of the first of this year's Bayreuth performances I indicated that secret fears existed in the Wagnerian camp regarding the influence of the proposed Munich Prince Regent Theatre performances, which are considered in the light of a rival establishment, instead of being hailed as a promoter of the Wagnerian cause.

The Allgemeiner Wagner Verein has since come out flat-footed in its recent publication in the *Bayreuther Blaetter* against the said undertaking, in which everything is denounced and the worst of motives are insinuated even as regards the proposed free ticket arrangement for worthy but poor musicians, which Wagner intended to introduce at Bayreuth, but which his heirs did not live up to to any appreciable degree, while the "deadheads" are to figure quite largely on the lists for admission to the new Munich Wagner Opera House. The renewed very strong interest shown, especially in Germany, in these Wagner model performances, and the consequent flocking to Bayreuth of multitudes who come away from there full of enthusiasm, and vowing a return on the next preferred occasion, shows how far the Wagner bubble is from bursting. And they are clever people there at the helm in Bayreuth. They intend to strike the iron while it is hot. Partially in all probability for the latter reason and partially also to meet the rivalry of the new Munich enterprise, the Bayreuth régime has announced its lately decided upon intention of giving performances also during the coming summer, instead of the usual biennial ones.

The operas named for representation at Bayreuth next summer are "Parsifal," of course; furthermore "The Flying Dutchman," "Tristan" and "Tannhäuser." This is surely an attractive repertory. Meanwhile a petition list has been opened at Bayreuth and has been signed by Albert Niemann, Engelbert Humperdinck and Professor Thoma as promoters, while it is fast being covered with the names of visitors to the festival performances, petitioning the Government to create special legislation in favor of "Parsifal," the rights for which will in due course expire in 1913, viz., thirty years after Wagner's death, while these people and of course the Wagner heirs want an extension of twenty years for the exclusive rights of performance. I doubt very much whether the Government, if it would be willing to father such a bill, would find a majority for it in the German Parliament. There are ever so many millions of people in the world who cannot afford a trip to Bayreuth, and who yet wish to hear a performance of "Parsifal," that their rights must be considered just as much as the wishes of the Wagner heirs.

The expiration of the privilege for Bayreuth would also in my opinion not interfere with the pilgrimage to Bayreuth, for certainly no other work of Wagner's will draw the people thither, as Wagner himself knew very well, when he desired and willed that his swan song should be held for thirty years at Bayreuth. In no other opera house, which in contrast to the Bayreuth Weinfestspiel would have to be called a secular one, will "Parsifal" ever be performed in the spirit and style as they are held sacred there by tradition and by the wishes of Wagner. But this fact will not prevent other opera houses, including those of the United States, from performing or, if you want to call it so, from profaning "Parsifal" after March 13, 1913.

Only recently an announcement was made to the effect that Berlin will have a Scala theatre and concert hall, at which composers of operas and operettas can have their musico-dramatic works brought out, or their symphonies and other compositions performed in first-class style by good artists of all sorts and descriptions—if they, the composers, will pay for the costs of production. The orchestra to be used in this new and quite novel undertaking is mentioned as the Berliner Tonkuenstler Orchestra, which was organized only last year, and of whose concerts, as you may or may not remember, I took notice repeatedly. Now the same body of musicians is out with a new and somewhat surprising announcement, viz., that they will give six subscription concerts at New Royal Opera House (Kroll's) during the course of the winter. The number of the executants is to be increased to 110, and the concerts are to be conducted by no less important a musical personage than Richard Strauss. This name alone seems sufficient guarantee for the worth of

the proposed concerts, but whether they will or can prove a financial success is an entirely different question. An enterprising New York manager found out to his sorrow two seasons ago that, no matter how attractive the programs and the soloists, he could not get people to walk out to Kroll's Garden in the winter time. Aside from this question of inconvenient locality, the overcrowding of the Berlin concert season has already taken on such dimensions that, as was repeatedly shown last season, even the strongest sort of attractions lost their drawing power. We have ten symphony soirées of the Royal Orchestra under Weingartner and ten subscription concerts of the Philharmonic Orchestra under Nikisch, besides almost countless soloists' concerts with or without orchestra. What need therefore of giving any further subscription concerts, and where is the public to be drawn from that is to patronize them?

At the last sacred concert of the Royal Opera Chorus on Repentance Day the police interfered with the program, though it contained nothing secular, and although the concert was to be given at the Royal Opera House and for a charitable purpose, simply because an old police law decreed that only performances of an entire oratorio were permissible on that day, which the Government has officially designated as a day of repentance. You may remember that the program contained excerpts from "Parsifal" and from an oratorio by Haydn. Now this antiquated law has been changed to suit the purposes of such organizations as the above mentioned without giving cause for interference by the police, for it now reads: "Only performances of sacred music in churches and in the rooms of such concert or theatrical undertakings are permitted whose purpose it is to arrange representations in which higher art interests are taken care of." The verbiage is a little bit complicated, but the sense is clear and the purpose a good one.

An evil star seems to shine over male chorus competitions, especially when prizes offered by the Emperor are to be gained. As was the case at Brooklyn, it now happened in Cologne that the decision of the judges caused considerable irritation and no end of howling, charges and countercharges. The Cologne competition was an international one and so was the jury. Among the latter were some foreigners who rated the singing of the societies of their own nationality so highly that the first prize, donated by the Emperor, had to be awarded to a Hollandish male chorus, although the general opinion of the public and the other judges coincided as to the superior merits of some of the German and Belgian societies who were awarded the next prizes and who refused to accept them. The Aachen, Krefeld and Verviers societies couched a protest against the decision of the prize jury, and thus the carefully planned and brilliantly carried through contest ended with a harsh dissonance, for which, as it looks at present, it will be hard to find a solution.

Cosima Wagner was indisposed through the excitement of the first two weeks of the Bayreuth public festival

performances and the exacting duties which the tremendous number of all sorts of callers devolved upon her. Consequently the indefatigable woman had to retire for a few days and remained in bed until she was completely restored to health, which as I am informed by letter of a mutual friend, happened yesterday.

Nicolaus Rothmühl, the ex-tenor of the Stuttgart Royal Court Opera, is made the defendant in a libel suit entered by the public prosecutor against him for alleged gross insults committed against concert opera singer Miss Sutter. There seems to be a law even for tenors, at least, in Wurtemberg.

Another engagement may also possibly interest you, although it runs the other way, for it takes an artist from America to Europe, instead of vice versa. I just learn that Johannes Werschinger, the well-known New York male chorus conductor, has been engaged as first chorus-master of the Dresden Liedertafel, a society which numbers among its active members many soloists of note from the Royal Saxonian Court Opera personnel.

Wally Schauseil, the eminent Rhenish concert and oratorio singer, has been enrolled among the list of teachers of the Crefeld Conservatory, which, under the energetic guidance of Director Gottlieb Noren, is rapidly gaining in attendance and artistic importance.

Among the recent callers at this office were Ossip Gabrilowitsch on his passage from Carlsbad, where he visited Leschetizky, to his home in St. Petersburg; 'Squire Coop, from Salt Lake City, who is at present taking piano finishing lessons from no less a pedagogue than Leopold Godowsky; Mr. and Mrs. Henniot Levy, who since sailed for New York and will thence proceed to Halifax, N. S., where the gifted and modest young master will assume a position as first teacher of piano and composition; Eugene A. Bernstein, pianist, from New York, and his brother, Michel Bernstein, violinist, from Brussels.

O. F.

HERR TH. HABELMANN.—Herr Th. Habelmann, the famous European director of grand opera, will arrive from Breslau at the end of August, to become head of the operatic department of the American School of Opera.

During the winter the school will give a number of the standard grand operas and a series of new musical tableaux, arranged by Herr Habelmann, at Oscar Hammerstein's Theatre Republic.

The opera company, which is composed of members of the school and which is now on a successful tour, will be continued through the winter.

The full work of the school will begin the first part of September.

NEW MUSIC HALL FOR YALE.—Yale University at New Haven is to have a new music hall. The building is to be of marble and the preliminary plans fix the dimensions as 80x140 feet. The structure is to be four stories high, and the architects promise a handsome design.

## WAGNER AND NIETZSCHE.

(Continued.)

In the spring of 1872 Wagner left Tribschen and took up his abode in Bayreuth, and Nietzsche writes: "Tribschen has ceased to be. We walk about in mere ruins; emotion lies over everything, the sky, the clouds; the dog will not eat, the servants are sobbing continuously. We packed up the letters, manuscripts and books—ah, it was so sad." These words at once recall Launce's: "Our maid howling, our cat wringing her hands and all our house in a great perplexity," and make us wonder if Nietzsche found any representative of the "cruel hearted cur that did not shed one tear." Was Richard Wagner "the stone, the very pebble stone, who had no more pity in him than a dog"? He seems to have been stony to Nietzsche, who continues in this letter to confess that during the three years he had been near Tribschen he had made only twenty-three visits to it, that is about once in six weeks. If so, there cannot have been much mutual attraction between the composer and the philosopher. The latter writes: "I am glad that I have petrified that Tribschen world in my book." His enthusiasm, however, still continues, and on June 24, 1872, he writes from Basel:

"To-day is

St. John's day, St. John's day,  
Flowers and ribbons bright and gay!

"MY DEAR FRIEND—I solemnly inform you hereby that I shall go to Munich for the performance of 'Tristan.' So we shall meet again; it is grand! Only I do not know when the general rehearsal or the first performance takes place. The *Wochenblatt* says 'Tristan' will be performed on the 28th. I shall telegraph at once to Bülow." Then a few days later he writes: "Quick, quick, my friend. Start at once. Friday evening first performance of 'Tristan'; Sunday, second performance. We must hear the work twice. Bülow telegraphed: 'Very glad you are coming.'"

Two doses of "Tristan" made Nietzsche long for another, and on July 20 he mentions a report that Bülow was to be general intendant at Munich, with Perfall as master of ceremonies. "Most fortunate news, provided they are true. If they are true, what hopes of ours depend on them. We must again see together 'Lohengrin,' the 'Hollander' and 'Tristan.' I think with rapture of a third draught of 'Tristan'; it is the best drink I know." In October he had received a letter from Frau Wagner, who was sick in bed, and "expecting a visit from Liszt," to which words he adds: "Der Schlund wird festgemauert," and on December 12 he reports to Gersdorff that he had spent two days with the Wagners at Strassburg, but he did not visit Wahnfried at Christmas. In February, 1873, he announces to Gersdorff that he had received very kind letters from the Wagners, who had been grieved at his absence on New Year's Day, and adds: "God knows how often I gave offense to the master. I wonder about it again and again, and cannot discover what it really was. So much the happier am I now that peace is made \* \* \* Tell me your opinion about my repeated offenses. I cannot imagine anyone being more loyal to Wagner in all important matters than I am, but in petty, subordinate things, and in a certain—for me sanitarily necessary—abstinence from more frequent personal intercourse I must preserve my freedom in order to keep that loyalty in a

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higher sense. I never thought for a moment of having given offense on this occasion. Tell me your opinion, dearest friend."

The tone of this letter seems to indicate that Nietzsche's mind was beginning to be affected, for in April he writes again about his absence at Christmas, and hopes that a visit to Bayreuth will put things to rights, while he thanks Gersdorff for his advice, which had opened his eyes and banished the gnats and flies from which he suffered. A very different tone is seen in a letter of September: "I have received a cheerful letter from R. W. In reference to the Straussiad he wrote, 'I have read it again, and swear to you by God that I regard you as the only man who knows what I mean'"—a sentence evidently designed to quiet the morbid sensitiveness of poor Nietzsche.

#### Death of a Veteran Musician.

**CAPTAIN ALEXANDER SCOTT**, a veteran of the Civil War, and one of Rochester's prominent musicians, died at his home in that city on August 7. In 1852 Mr. Scott organized Scott's Band, which later became the band of the Fifty-fourth Regiment.

At the outbreak of the Civil War Mr. Scott enlisted in the Thirteenth Cavalry, New York Volunteers, and later joined the Twenty-seventh Regiment. At the close of the four years' service he held the position of captain. He was a life member of Rochester Lodge 660, F. and A. M.

Captain Scott is survived by his widow and two married daughters, Mrs. Peter Sheridan and Mrs. George Metz.

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## Music in Canada.

**T**HE following summary of official announcements which THE MUSICAL COURIER has received regarding the concert and operatic season of 1901-1902 in Toronto indicates that the "Queen City of the West" will not be lacking in musical attractions: The forthcoming musical season promises to be the most interesting and opulent of any yet known in the annals of Toronto, and already the trustees of Massey Music Hall have arranged a large number of engagements. An auspicious opening will be the performance of grand opera early in October, at the time of the visit of the Duke and Duchess of York. Never will opera have been produced in Canada under more distinguished auspices furnished by the presence of the royal party. Mr. Grau has promised that all his leading soloists will appear in the cast on the evening of the royal attendance, and the list will include Sembrich, as well as Calvé and Eames. A complete stage will be built, and a superstructure erected capable of carrying all the scenic effects which will be brought from the Metropolitan Opera House, New York. Thousands of dollars will be spent on decorations, Massey Hall being transformed into a bower illustrative of the floral and other natural products of Canada. The royal box will be in the centre of the front rows of the first gallery and the first three rows of seats will be altered into a row of loges.

Nordica, who is a great favorite in Toronto, will be heard here in concert on November 21.

Early in November an engagement of special interest will be that of William Worth Bailey, the wonderful blind violinist, who makes his first American tour after a long period of study abroad. Slivinski, the Polish pianist, who created so marked an impression here on his appearance with the Leipsic Orchestra, will be welcomed with great pleasure. Scottish vocalist Mme. Annie Grey will give one or more of her descriptive song recitals, and Mme. Lilli Lehmann will probably be heard here during the second week in January. A fortnight later will come the New York Symphony Orchestra, under the direction of Emil Paur, who created the most profound enthusiasm in this Canadian city two years ago.

The public will hail with considerable delight the announcement that Plunket Greene returns after an absence of three years to give recitals in Canada. H.

Whitney Tew is another interpreter who has gained great fame in England, and who will be heard in recital. The above list, brilliant as it is, is not as yet complete. If Clara Butt comes to America she will be heard at Massey Hall this coming season, and Mr. Houston is also in communication with Paderewski.

### PUPILS AT THE VON KLENNER SUMMER SCHOOL.

**P**ROMINENT among vocalists who have taken advantage of Mme. Evans Von Klenner's Summer School of Singing at Lakewood, Lake Chautauqua, N. Y., is Miss Lulu A. Potter, mezzo-soprano, of Altoona, Pa. Miss Potter, having studied the Viardot-Garcia method for several years under Madame Von Klenner's competent and inspiring instruction, is now one of its most enthusiastic exponents. She directs several choirs in Altoona, frequently appears as soloist, and in the capacity of instructor is likewise meeting with most gratifying results. The Cecelia Quartet, which she directs, interprets exacting numbers very creditably.

In addition to Miss Potter the members of the organization are Maude Lafferty, soprano; Mabelle Hughes, contralto, and Lenetta Heilman, contralto. All of these young musicians are now attending the Von Klenner Summer School at Lakewood, where their voices and powers of interpretation have developed remarkably. Compositions which the quartet includes in its repertory are: "Little Red Lark," Baier; "Night," Schubert; "The Lost Chord," Sullivan-Anderson; "The Lament of Mi Yen," Hayes, and many other selections. The admirable results accomplished by Miss Potter in Altoona forcibly illustrate that Madame Von Klenner is able to impart the mysteries and exalted purposes of teaching, as well as the art of singing. A representative of THE MUSICAL COURIER who recently attended an afternoon session of her summer school was so fortunate as to hear the Cecelia Quartet and several other promising vocalists, including Miss Gonzella Byrne, of Selma, Ala., and Miss Wyllie Du Pre, of Fort Deposit, Ala.

**H**ERR KAPPELLMEISTER ADOLF GOETTMANN (Berlin, W., Buelowstr. 85A), from whose well-known vocal school during the past year three tenors, one baritone and a coloratura singer were engaged for important German and foreign opera houses, as well as two mezzo sopranos, two altos and one baritone appeared with very good success in concert and in church, will reopen his vocal class on September 16. The experienced voice builder accepts newcomers from September 1, after his return from Marburg, where, upon invitation of the university authorities of that town, he is holding lectures upon the subject of "Education of the Vocal Organ and Speaking Tone Production."

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## JEAN GERARDY IN AUSTRALIA.

FROM far away Australia come the most enthusiastic reports of the wonderful success of the well-known 'cellist, Jean Gerardy, in that country. As has already been announced Gerardy will make another tour of the United States this season. The criticisms in the Australian papers are long, and therefore it is only possible to give the sub-joined extracts:

## FIRST CONCERT.

Before M. Gerardy had been playing a minute to the large audience which welcomed him with hearty acclamation in the Town Hall last night it was evident to every one that a supreme artist was being heard. Anything nearer perfection in instrumental music can hardly be met with anywhere. M. Gerardy is not only a peerless executant on the 'cello, he is also a musician gifted with the keenest poetic insight and the faultless taste which is a constant element in the quality of genius. To enlarge on M. Gerardy's technical command of bow and finger, double-stopping, harmonics, and so on, would be merely to catalogue every device of which the 'cello is capable, and declaring emphatically that this player can do them all with a masterful ease and unflinching dexterity.

The quality of tone produced is truly nothing less than marvelous. On the C string, for instance, the volume of sound is often as rich and sonorous as the bourdon on an organ, while, with an almost incredibly long down bow, a delicate film, the merest thread of sound, is prolonged with an unsurpassable delicacy and purity of effect. M. Gerardy's energy and fire, when required, are equal to his tender treatment of the simplest bit of melody. All through the evening there was never a quarter-tone of doubtful intonation, never a wrongly punctuated bit of phrasing, and—highest praise of all—never the slightest tendency to abuse great mechanical skill in the direction of exaggeration. Much was expected of M. Gerardy, but it must be admitted that expectations were more than fulfilled.

An interesting concerto of Saint-Saëns was the violoncellist's first piece. It is practically in three movements welded into one whole; an opening allegro, a kind of scherzo intermezzo in B flat and a final allegro. The work abounds, of course, in effective tours de force, octave passages, and so on, and is also full of melodic charm. The contrasted shades of feeling in the number were brought out with taking picturesqueness and thoughtful knowledge. A sonata of Boccherini was given with an alternate daintiness and strength which captivated the audience, and as an encore was played with exquisite smoothness a dreamy cantabile piece of Saint-Saëns, "The Swan." The variations of Servais on the valse, said to be by Schubert, "Le Desir," was the evening's example of bravura playing, and, although it is perhaps curious of Servais to treat the theme "à la Polacca," yet M. Gerardy electrified his hearers by a display of skill in every kind of brilliant ornamentation possible, and good-naturedly gave as another encore Chopin's E flat nocturne. At the end Schumann's "Evening Song" was, as it were, just "breathed" out of the 'cello, and the well-known air of Bach from the Suite in D received a dignified treatment, coupled with the minutest finish, which was altogether admirable. Popper's showy trifle, the "Spinning Song," finished the evening's work of an artist who must be put down as one of the most distinguished who has ever visited Australia.—Melbourne Argus.

## JEAN GERARDY CREATES A GREAT SENSATION.

The habitual concert goer has long been trained to appreciate the violoncello as a solo instrument, thanks to one or two artists whom it has been our good fortune to retain here, and to this fact much of the interest manifested in the first appearance of the Belgian 'cellist, M. Jean Gerardy, is only justly to be ascribed. The large audience that assembled in the Town Hall last night was expectant of good things. The young European artist had brought with him a reputation that ranks him among the famous masters of the 'cello, and in this respect people were not disappointed. It was clearly an occasion of brilliant promise carried out to an equally brilliant realization. The player was inspiring, and his listeners were in complete sympathy, applauding him at every pause.

This result was inevitable. M. Gerardy's tone is assuredly remarkable for its breadth and purity, while his technical facility and certainty, which may fairly be described as faultless, enable him to play with ease such concert bravura pieces as the Schubert-Servais Variations and Popper's "Spinnerlied," figuring on yesterday's program. But he equally succeeds by the warmth and fervor of his expression, wherein the intimate qualities of the 'cello afford such great scope. For example, nothing pleased the audience better than the simple, but beautiful, Bach air from the Suite in D. This was played with such tender feeling as to create a furore, and the repetition of the favorite melody could not be escaped, though placed in the middle of a group. Doubtless M. Gerardy's twenty-three years precludes the idea that he has reached the full measure of his powers, either in tone or musical expression; yet one could scarcely wish for more perfect 'cello playing than he so magically accomplishes. The sensuous charm of his tone would haunt the memory of any hearer, while the aesthetic symmetry, grace and strength of his playing can scarcely less appeal to the general concert goer, as well as to the trained musician, who was so largely in evidence last night.

Saint-Saëns, with whom we are slowly but surely becoming familiarized, chiefly by the "Poèmes Symphoniques," headed an exceptionally interesting program. The work of the eminent French composer selected was the 'cello concerto, new to Sydney, and therefore possessing the charm of novelty. Its form, unfettered by precedents, is constructed on the "ex parvo multum" principle, the leading themes by a process of evolution and metamorphosis, welding the concerto into an organic whole—impressive, strenuous, emotional. M. Gerardy gave a particularly free and rubato performance of the rhapsodical work, in conjunction with Herr Edouard Scharff at the piano, and the audience testified its pleasure with unstinted applause. A sonata by the prolific eighteenth century composer Boccherini followed. The rhythmical contours and melodic grace of the Italian composition called, perhaps, for a more reposeful style, but M. Gerardy's playing captivated the listeners, and the artist, unable to avoid an encore, gave the exquisite "Swan" melody from Saint-Saëns' "Carnival of the Animals" for piano. The Servais Variations, familiarized to Sydney concert-goers by Herr Vollmar, and already referred to, proved the tour de force of the evening. The extra given here, Popper's "Papillon" sketch, was played with amazing velocity, only to be surpassed by the prestissimo execution of the same composer's "Spinnerlied," which sensational feat brought the concerto to a brilliant close.—Daily Telegraph, Sydney, July 10.

## THE JEAN GERARDY CONCERTS.

The Viennese critic who dubbed M. Jean Gerardy "the Sarasate of the violoncello" so generally summed up his marvelous attain-

ments that the repetition of the felicitous phrase forms the most forcible introduction to a review of his art that can be employed. The debut of this famous player at the Sydney Town Hall last night proved indeed an occasion of the loftiest interest. The audience was no doubt prepared to hear a great executant in M. Gerardy, whose lightning-like rapidity in brilliant passages certainly rivals that of the Spanish violinist on the smaller instrument. But there was yet room for surprise in the elevation and breadth of the young artist's style, in his evident preference for the finest classic music, and in the consistently elevated level upon which he maintained his program from the first number to the last—or, rather, to be strictly accurate, from the first number to the last but one.

It is impossible wholly to judge any great player from one or even two performances. M. Gerardy, who in reality maintains evenness in a style that is always at an altitude, seemed to new listeners to grow better and better at each remove, and it was in the penultimate piece just referred to that enthusiasm reached its height. The 'cellist at that point rendered an aria from Bach's Suite in D—our old friend Bach's Air for G String—with such an immense volume of pure tone and with such perfect taste that the general enthusiasm broke all bounds. The artist accepted the encore, and repeated the noble aria, one of the most soul-satisfying pieces of music ever written. The Bach number had been preceded by Schumann's beautiful "Abendlied," rendered with the pure and heart-reaching tone the Belgian 'cellist achieves in legato music, and it was followed by the last number of the evening, the familiar "Spinnerlied" of Popper. M. Gerardy's marvelous celerity in this bright and dainty trifle, taken at a positively alarming presto, made the audience almost delirious with delight. The recalls were overwhelming, and then everybody left the hall laughing and congratulating one another upon their good fortune in hearing a tour de force of such an astonishing character.

The concert was opened with Saint-Saëns' Concerto for 'Cello in A minor—the only one the composer has written for the instrument, and heard here for the first time. The two allegros rendered last night were remarkable for the alternation of brilliant passages for the soloist, with brief lapses into plaintive phrases, which were played with exquisite tenderness. Herr Edouard Scharff, who as pianist supplied the orchestral accompaniment, rendered lightly and charmingly a dainty introduction to a captivating theme for 'cello, in which M. Gerardy employed all his art in expressing the poetry of the music, and in so putting in the delicate shakes as to make them an intrinsic part of the theme instead of a mere ornament. Some passages of colossal difficulty near the close were given with immense energy, dash and precision. Boccherini is another composer who has written just one sonata for the 'cello. This is the famous Sonata in A, which so often figures on the programs of the Saturday and Monday "Pops" in London. Boccherini was himself a 'cellist, so that one would have expected him to write more for the instrument. Two movements—the andante and allegro—were given last night. The andante provides a pure stream of melody, which flows on steadily through interpolated grace phrases like a rivulet over pebbles. The charm of M. Gerardy's interpretation consisted in the finished ease with which he executed these deviations from the melody, still preserving the onward march and rhythm of the whole. The allegro, with its many quaint harmonic effects, was also perfectly played, and the 'cellist was recalled again and again. At last he added as encore "The Swan," by Saint-Saëns. Later in the evening this truly great artist rendered F. Servais' Variations on Schubert's touching theme, "Le Desir," a piece of almost formidable dimensions. The encore was Popper's "Papillon," so played as to suggest the light fluttering of the restless wings.—Sydney Herald, July 10.

## AN ARTISTIC TRIUMPH.

Heralded by no flourish of trumpets has Gerardy come among us. A fortnight ago hardly a soul in Melbourne knew he was coming, and only the few who endeavor, with what success they may, at this end of the world to keep themselves au courant with what is doing at the other had heard of his name. A bare summary of the young 'cellist's life and career has appeared in the newspapers—beyond that, nothing; and the arts of the concert entrepreneur, which are supposed to be so important in launching a new artistic "venture," have not been exercised at all. Yet Gerardy can truly declare that he has taken Melbourne by storm; he has come, has played and has conquered. As fully and unreservedly under the Southern Cross as beneath his own northern skies can he proudly claim to rank with the famous artists in the musical world of to-day.

When such a man comes among us it is less a question of what he does than of how he does it. Despite the admitted paucity of genuine solos for the 'cello, enough has been written or adapted for the instrument to obviate all necessity—such as would beset a solo flautist, for example—of "filling up" with trash; and, rather than play trash, we can well believe that Gerardy would prefer to keep silent. A tone, full, rich and resonant, an intonation faultless almost to a hair's breadth, a broad and dignified phrasing, and an execution that laughs at difficulties—these are among the qualifications which have raised Jean Gerardy, at the age of twenty-three years, literally to the top of the artistic tree. With such an exponent of the 'cello available, there is no need to inquire on whose shoulders the mantle of Piatini, now verging on four score years, may worthily fall. There may be others as good as Gerardy, though we frankly admit we have not heard of them; but he at least is good enough to fill the shoes of even the great Bergamasco 'cellist himself. In cantabile passages he literally makes the instrument "sing," and sing in those rich, warm tones that we read about in connection with the 'cello far more often than we hear them; there is none (or next to none) of the "scoop" in a long "slide," which is so often disagreeably prominent with even expert performers. And the treatment of the more showy and difficult passages is almost superb in its faultless accuracy, while in the most rapid work the tone is always pure and round. Gerardy is the kind of player of whom men yet young—if they have had the good fortune to hear him—will talk rapturously

to their grandchildren. They will not be believed, of course—no "laudator temporis acti" ever is—and of course brave men may live after Agamemnon. But Gerardy is about as "brave" a 'cellist as any of us living are likely to hear for the rest of our lives; and those who omit to profit by his almost accidental presence in Melbourne—and his stay is to be very brief—will miss an artistic treat that is not likely to be presented again for their acceptance.

The actual program may be dismissed in a few words. It was one in all respects worthy of the performer's great repute, comprising as it did the fine concerto in A minor by Saint-Saëns, the second subject in the opening movement of which work was alone worth going miles to hear as Gerardy expounded it to us; an interesting and rarely heard sonata by Boccherini, the clever and effective variations by Servais on Schubert's "Le Desir," Bach's noble Air for the G String, as it is called when played on the violin, but for which a new name yet to be devised becomes necessary if 'cellists generally are going to include it in their repertory; Schumann's "Abendlied" and a tricky intricate "Spinnerlied" by Popper. No special reference is needed to these separate samples of his almost matchless skill. It will suffice to say that the audience sat as if spellbound while Gerardy played, and almost roared at him to come back and play again as soon as he had finished.—Melbourne Argus.

## IN MOZART'S HOME.

[SPECIAL TO THE MUSICAL COURIER.]

SALZBURG, August 6, 1901.

THE musical festival under the auspices of the Mozarteum was opened to-day at 11 a. m. with a festival concert directed by Josef Hellmesberger, with the Vienna Philharmonic. In the audience of over 1,000 occupying the Aula Academia there were many English and American enthusiasts, and the "protector" of the festival, Archduke Eugen, who resides at Innsbruck, was prominent among the distinguished visitors.

Works of Mozart only were performed, the soloists Petschnikoff, violinist, and Frau Wedekind, of Dresden, participating.

At 7:30 this evening "Don Juan" was produced at the theatre, Ritter singing the title role, Hesch being cast for Leporello. Lilli Lehmann was the Donna Anna, Edith Walker the Elvira, Wedekind the Zerlina; Schaezle, of Stuttgart, the Mazetto; Aranyi, of Budapest, the Ottavio, and Klöpfer, of Munich, the Commandant. Director Hummel, of the Mozarteum, occupied the function of conductor.

The festival continues with concerts to-morrow and Thursday, and "Don Juan" is to be repeated that night.

B.

## A Successful Pupil of Mme. De Wienzkowska.

WILLIAM BAUER, the pianist, who is to tour with Leonora Jackson this season, gave a successful concert at the Ridgefield Club, Ridgefield, Conn., on July 27, at which he was assisted by Henry Schmitt, violinist, and Herman Riedrich, 'cellist, both members of the New York Philharmonic Society. Ridgefield is exclusively a summer place, and in the season is filled with many wealthy and fashionable New Yorkers. The audience which greeted Mr. Bauer and Messrs. Schmitt and Riedrich was a representative one. Mr. Bauer's playing was received with enthusiasm. As solos he played works by Rubinstein and Moszkowski, and the ensemble numbers of the evening were the Schubert Trio, op. 99, and the Grieg Trio, op. 112, for piano, violin and 'cello.

A report of the concert in the Ridgefield Press of August 1 referred as follows to Mr. Bauer:

Mr. Bauer showed his skill and proficiency. He is a sympathetic performer, entering into the spirit of the theme and interpreting the meaning of the composer with rare power. His technique was perfect, and the difficult composition was rendered so well that the audience demanded an encore, to which he gracefully responded, giving Moszkowski's "Etincelles."

This is probably the last time Ridgefield people will have the opportunity of listening to Mr. Bauer in concert. He has resigned his position as organist at St. Stephen's, and this fall begins a concert tour through the United States with Miss Leonora Jackson, the violinist, who is well known in Ridgefield, and who gave such a successful concert here last season. Mr. Bauer's friends will wish him a full measure of success in this new undertaking, and knowing his ability have no fears but that he will achieve it.

Mr. Bauer is a pupil of Madame De Wienzkowska, founder and directress of the Leschetizky School of Piano Playing at Carnegie Hall.

Mr. Bauer is to give before the end of the summer a recital at Greenwich, Conn., where there is a large colony of music lovers spending the vacation months.

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## GREGORY HAST.

IN the approaching brief tournee of Gregory Hast, the renowned English tenor whom Manager Loudon G. Charlton will introduce to American audiences this winter, there is every reason to expect one of the important artistic and musical events of the coming season.

For Mr. Hast's fame has preceded him that he is emphatically the vogue in England. The place accorded him on the Continent, as well as in England, is unquestionably proof of his right to be considered an artist of very high rank, while the most conservative critics abroad credit him with a real, pure tenor voice that is singularly rich and musical in quality, beautiful in tone, and of wide compass.

In addition to this rare natural gift, Mr. Hast has exceptional artistic style, his interpretation is cultivated, refined and sympathetic, and not the least of his fine qualities are his linguistic versatility and clear enunciation, which enable him to interpret Italian, French, German and English songs with equal facility and fidelity, and of which he has a vast and varied repertory.

Mr. Hast began his musical career as boy soloist at St. Peter's, Vauxhall, where he received his first musical education under Alfred Ayre, the noted organist. Of late years Mr. Hast, in addition to his concert work, has held some of the important church appointments in London.

On the retirement of Edward Lloyd he accepted the appointment of principal tenor at the London ballad concerts of Boosey & Co. Aside from his appearances at these concerts, Mr. Hast has appeared with conspicuous success and distinction at the Royal Albert Hall concerts, the Patti concerts, the St. James' Hall "Pops," the Crystal Palace Saturday concerts, London, and at the Richter concerts at Manchester and the leading music festivals in Great Britain.

In the Queen's Hall oratorio concerts Mr. Hast has also figured prominently, proving himself as capable and scholarly an interpreter of the serious sacred music as of the ballad and lieder. It is worthy of note that he studied oratorio with the veteran Sims Reeves and his repertory includes between sixty and seventy oratorios and cantatas.

Mr. Hast was the original Chibiabos, and the beautiful tenor song in "Hiawatha's Wedding Feast," "Onaway, Awake Beloved," was written for him by the composer, Coleridge Taylor, who accompanied Mr. Hast when the latter sang the song at one of his Queen's Hall recitals.

Mr. Hast can give but November and December to America, as he is booked for an early autumnal tour abroad, and in January and February and March, 1902, he has other foreign dates to fill.

Although a stranger on this side of the water, there is a strong demand for his appearances in oratorio and recital, and his tour, though brief, will be brilliant, as indicated by his long list of bookings.

Here is what the London critics say of Mr. Hast:

Emphatically, among the gems of the concert must be placed the contributions of Gregory Hast. \* \* \* His art is of a most delicate order. His minute finish is remarkable, but it has never a vestige of the artificial. It is always solely employed as a means to an end—as a means of revealing the subtle beauties of a composition, and of giving appropriate expression to the feeling and the poetry of the music. Mr. Hast is one of those singers whose first aim is to get at the very heart of the words as well as the music of a song. He treats the verse as an elocutionist would, and the music, not as the dominating partner, but as an integral part of the work as a whole—as a sensitively beautiful means of expression. To this end he unites with his polished vocalization an unstrained clearness of enunciation that scores of singers would do well to imitate. In other words, he sings in unaffected English. Mr. Hast is one of the few singers who can take a quaint old folksong, and, while preserving all its native simplicity, can idealize it into a work of art. He did so with the old Sussex folksong, "The Week Before Easter." A higher flight still was taken in "How Deep the Slumber of the Floods." One of Mr. Hast's gifts is that of achieving intensity without volume of tone. With never a touch of exaggeration, he can breathe a world of intensity into a whisper. Here his whispered ejaculation, "How deep the slumber of the floods," had a profundity of meaning. In its subdued polished phrases the song was a masterpiece of simple but

servent feeling, while the manner in which the voice lingered on the closing words, "My soul shall find repose," and finally melted away into silence, was nothing short of exquisite. Another gem of unaffected pathos was the encore song, "O Mary Dear." Here again the closing words were a triumph. They were just "O Mary dear, that you were here"—words that might have been made a mere empty jingle, but into which Mr. Hast breathed an infinitude of heartfelt yearning and pathos, governed by a sweet mellowed spirit of resignation.—Daily Telegraph.

The singer's lovely tenor voice, perfectly finished method, and delightful musicianship were exhibited in a variety of songs—Italian, French, German and English—and his command of all four languages is not the least satisfactory of his good qualities.—Times.

A tenor singer of great taste and refinement, and his rendering of an unbacked series of songs was remarkable for finish, expressiveness and clearness of articulation.—Standard.

It is rarely that one is able to record so splendid an achievement both in voice and style as must be placed to the credit of Mr. Hast.—Morning Leader.

Gregory Hast has a charming tenor voice, which he employed with great taste in Italian, German and English songs.—Era.

Gregory Hast sang by special request "Mainacht," one of the most inspired of all Brahms' songs, which, when sung as it was the other evening, would bring immortality to its composer had he never written anything besides.—MUSICAL COURIER.

There are not many among the vast multitude of oratorio singers who have the purity of style and the distinction, the charm of expression and the artistic perception of Mr. Hast.—Globe.

Mr. Hast has remarkable qualifications as a soloist, for he owns a well trained and expressive tenor voice, and sings with notable culture and refinement.—Lady's Pictorial.

## Nordica.

A LETTER from Bad Boll in the Black Forest, Germany, tells of the ideal rustic life Madame Nordica is enjoying in her summer home there, preparatory to her transcontinental recital tour in this country this winter under direction of Loudon G. Charlton. Madame Nordica takes long tramps in heavy boots and short skirts, studying every living thing she sees as only those do who have a genuine love for nature; she gathers wild flowers with which she adorns her drawing room, and otherwise is she enjoying the charm of quiet and peace and rest.

It is not all dolce far niente, however, for Madame Nordica devotes a certain number of hours daily to serious, earnest work in preparing, with infinite care as to every detail, an extensive repertory for her recital programs and the roles of Isolde and Elsa, with which she is to open the new Prince Regent Theatre in Munich next month, just prior to her departure for America. Her voice is in superb condition and she is looking forward with enthusiastic pleasure to her coming season's tour.

## Musical by Summer Pupils.

AN informal musicale, given Monday evening, August 12, at the School of Applied Music by some of the summer pupils, assisted by a few invited musicians, was greatly enjoyed by those fortunate enough to be in attendance. Miss Lytton, of Taylor, Tex., gave Godard's "Cavalier Fantastique" in a charming manner. Her tone is pure and clear. Mr. Ely, a young violonist from Athens, Ohio, played two delightful numbers. Mr. Keith, a former student in the college, gave much pleasure to his hearers in his rendition of Brownell's "Four Leaf Clover," and Gaynor's "Because She Kissed It." Miss Soule, of Portland, Ore., gave Seeling's "Lorelei" in a highly artistic manner. Mrs. Phister, of Athens, Ohio, a pupil of Mr. Lanham's, sang two songs of Hawley's—"I Long for You" and "When Love Is Gone." This lady has a beautiful voice, and she is learning how to use it, too. Mr. Brawley, who has just returned from abroad, finished the evening's program with two piano solos.

## HADDEN-ALEXANDER PIANO RECITAL.

MRS. STELLA HADDEN-ALEXANDER gave her second in the series of faculty recitals at the Clavier Piano School last Tuesday evening (August 13), but THE MUSICAL COURIER's representative assigned to report the recital considered Mrs. Alexander's playing from the artistic rather than from the teacher point of view. Imagination, intellectuality, power and a well rounded and beautiful technic all combined to impress the listeners and arouse in them the appreciation of an unusual and delightful musical evening. The program, an ideal one for a summer night, follows:

Sonata, op. 36, for 'cello and piano.....Grieg  
Charles Russell and Mrs. Alexander.  
Two Songs (Liszt's transcription).....Schumann  
Frühlingsnacht.  
Widmung.  
The Elf.....Schumann  
Reconnaissance, from Carnival, op. 9.....Schumann  
Romance, B flat.....Schumann  
Scherzo, B flat minor.....Chopin  
The Eagle.....MacDowell  
To a Water Lily.....MacDowell  
Idyl, op. 28, No. 4.....MacDowell  
Polonaise, op. 46.....MacDowell  
The Music Box.....Lidow  
Rhapsodie Hongroise, No. 12.....Liszt

Every trained musician has a reverence for Bach and Beethoven; nevertheless, it is a relief once in a while to attend a piano recital that does not open with a Bach prelude or a Beethoven sonata. A study of Mrs. Alexander's program shows her modern and up to date understanding. However, those familiar with the training and work of this artist know that she is equally well schooled in the classics. Her leaning toward the romantic composers is what commends her playing to the awakened minds in this age. It is long since this writer enjoyed a program more than that given by Mrs. Alexander last Tuesday evening. There was something irresistible in the groups by Schumann and MacDowell as Mrs. Alexander played them. She has grasped in Schumann's compositions what the Germans describe as *das innerliche*. The pianist truly sang on the notes in "Frühlingsnacht" and "Widmung," and the playing of the graceful "Elf," the number from "The Carnival," and the enchanting little Romance was all thoroughly Schumannesque. Only someone who has experienced a happy union of heart and soul can ever hope to interpret Schumann as Mrs. Alexander interprets him.

In "The Eagle" MacDowell depicts the stanza by Tennyson, in which the proud bird falls like a "thunderbolt" from the mountain, and in this characteristic little piece, as well as the favorite, "To a Water Lily," and the poetic "Idyl," Mrs. Alexander infused the warmth and charm that are needed to perform MacDowell's smaller compositions. Correct conception also marked her playing of the MacDowell Polonaise, a broad and masterful score, surely. The Chopin Scherzo revealed certain latent powers of the pianist. "The Music Box," by Lidow, showed again the singing quality as well as finish of the performer's technic. While recalled again and again after other numbers, the audience insisted on a second performance of "The Music Box."

The Grieg Sonata for 'cello and piano, played by Charles Russell and Mrs. Alexander, is remarkable for the rugged themes, thoroughly true to the country of the composer. As a piece of chamber music writing it is more symmetrical than most of his ensemble music. As performed by Mr. Russell and Mrs. Alexander the discriminating musician was compelled to grant what Grieg admirers claim for their idol. Mr. Russell's technic is ample, and moreover he was in hearty sympathy with the pianist. Mrs. Alexander closed her recital with a brilliant performance of the Twelfth Hungarian Rhapsody by Liszt.

The summer term at the Clavier Piano School closed last Friday. As a leading member of the faculty, Mrs. Alexander contributed her part to the remarkable success of the session. Above her own signature Mrs. Alexander

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## COMPOSITIONS OF

## SEBASTIAN B. SCHLESINGER.

- Op. 30.—Give Me My Own Again. Song for tenor, with organ accompaniment (ad libitum), published by A. P. Schmidt, Boston and Leipzig.
- Op. 31.—Seven Songs, published by A. P. Schmidt.  
To a Flower, for contralto or baritone.  
The Maid of Marlival, for soprano.  
Once and Now, for mezzo soprano or baritone.  
The Sweet May, for soprano.  
My Wedding Day, for soprano or tenor.  
Only a Baby Small, for mezzo soprano.  
Mother and Child, for mezzo soprano.
- Op. 32.—Schilffieder (Reed Songs). For mezzo soprano, published by Novello, Ewer & Co., New York and London.
- Op. 33.—The Skylark. For soprano or tenor, published by Augener & Co., Newgate street, London, E. C.
- Op. 34.—Album of Children's Songs. For mezzo soprano, published by Boosey & Co., Regent street, London.  
The Sleepy Little Sister.  
Work While You Work.  
The Song in the Night.  
The Woodcock and the Sparrow.  
My Little Sister.  
Seven.  
Wake, Darling, Wake!  
My Fairest Child.
- Op. 35.—Nine Songs. Complete, published by E. Ascherberg & Co., London.  
Echoes, for soprano.  
Awake in Heaven, for mezzo soprano.  
Oh! Cease, Sweet Music, for mezzo soprano.  
Cradle Song, for mezzo soprano.  
The Ferry Boat, for mezzo soprano.  
We Have Been Friends, for mezzo soprano.  
The Evening Star, for mezzo soprano.  
Love Is Waking, for soprano.  
Who'd 'a' Thought It, for mezzo soprano.  
Love Is Waking, in F, separately, published by E. Ascherberg & Co. and E. Schuberth & Co., New York.
- Op. 36.—A Bird's Farewell. For mixed chorus, published by A. P. Schmidt, Boston and Leipzig.
- Op. 37.—The Sweetest of Lasses. For baritone, published by Chappell & Co., 50 New Bond street, W., London.

GERMAN ORCHESTRA PLAYS MRS. STOCKER'S COMPOSITIONS.—The orchestral program at Warnemunde, Germany, on August 1, included the overture to "Raoul," by Mrs. Stella Prince Stocker. The Kur Orchestra, conducted by Heinrich Schulz, is one of the best in Germany, and the concerts at Warnemunde always attract the fashionable and exclusive guests. As before announced in THE MUSICAL COURIER, Mrs. Stocker gave several lecture-recitals at the above charming resort. Accompanied by her son, Master Arthur Stocker, Mrs. Stocker expects to arrive in this country this week. Before resuming her work in New York she will spend a fortnight at Ocean Grove.

# Musical . . . People.

Miss Katherine Ricker, a Maine contralto, is spending the summer at Silver Springs, Col.

Miss Hulda Kreher, a violinist of Tampa, Fla., has been playing with success at Southern resorts.

Eugene Cowles, the operatic basso, gave a recital at the First Baptist Church at Olean, N. Y., on July 31.

Arthur Shepherd, a Salt Lake City pianist and composer, expects to locate in Boston this coming autumn.

Miss Anna Glenn Thompson gave a piano recital on July 30 at Moore's Hall, Avondale, near Birmingham, Ala.

F. Edwin Lane, a pupil of A. Ceruelos, and one of the young pianists of Troy, N. Y., is giving recitals at Maine summer resorts.

Mrs. Maud Banton, a New York soprano, appeared as soloist at a concert given on August 4 at Congress Spring Park, Saratoga.

Miss Olive Annette Wheat, soprano, and her sister, Miss Genevieve Wheat, contralto, are singing in the Western Chautauqua assemblies.

O. E. Tiede, a professor in Sedalia College of Music, at Sedalia, Mo., is planning to give a series of important concerts this fall and winter.

Miss Estelle Solon, a young singer of the Northwest, gave concerts during the month of July at Duluth, Minn., and Superior, in the same State.

Miss Minnie Fish Griffin, another Western singer of promise, will be one of the soloists at a concert to be given in the near future at Grand Haven, Mich.

Mrs. Julia Dills Maddox, who has studied in New York with Oscar Saenger, gave a song recital on July 30 in the chapel of the Christian Church at Tamsville, Tex.

Miss Mabel Crowley, soprano soloist in the choir of the Roman Catholic Church of St. Peter and Paul at Detroit, Mich., is reputed to be one of the coming singers in the West.

Miss Margaret Shear, a pupil of Dr. Carl Dufft, assisted by her distinguished teacher and other artists, gave a concert at Skaneateles, N. Y., on August 5, and at Cazenovia on August 6.

Miss Emily Monseratt Bradley, of New York, assisted by Miss Bessie McCall, violinist, and Winnie McCall, pianist, gave a song recital on August 14 at the Hotel Ontario, Rochester, N. Y.

Miss Abbie Clarkson Totten, soprano, and members of her concert company are giving concerts at the Long Island and other summer resorts. Miss Totten has been very successful in her work.

Mrs. Anna Latour, of New Orleans, gave a musicale at her residence a fortnight ago, in honor of her pupils. The hostess was assisted by her sister, Mrs. Robert Labarre, Jr., and her friend, Miss Carmel Sarky.

Miss Margaret M. Leverich, a Brooklyn (N. Y.) contralto; Edward Gray, a New York tenor, with Mrs. Gray as pianist, appeared together at a concert given August 6 at the Vermont House, Saratoga Springs.

Miss Eunice Berkling, of Cincinnati, has been very successful as teacher of vocal music at Centenary College, Cleveland, Tenn. Centenary is a seminary for girls and young women, directed by the Methodist denomination.

The latest musical organization recently formed in New Jersey is the Bluestone Quartet, of Montclair, with the following members: Thomas Corcoran, first tenor; Nicholas Nead, second tenor; Frank O'Keefe, baritone, and James Eagan, basso.

The second annual festival of the Rockingham County (N. H.) Musical Association was opened on August 19 in the Convention Hall at Hampton Beach. Henry G. Blaisdell is the conductor. The festival will conclude on Friday of this week, August 23.

Mrs. Ada Lawrence Harrington, a soprano, of Worcester, Mass.; Noble W. Krieder, a pianist of Indianapolis, Ind., and Charles Furber, member of the class of 1902 of Dartmouth College, appeared at a pleasant musicale given at the Lakeview, at Enfield, N. H.

A musicale in connection with a floral exhibition at Penn Yan, N. Y., attracted a large number of musical people. The artists included one of the leading quartets of Rochester, consisting of Mrs. Grace Body Schrader, soprano soloist First Baptist Church; Miss Marie Whiting, contralto soloist Park Avenue Baptist Church; Harry J. Jackson, tenor soloist St. Paul's Episcopal Church; Edward Andreanson, late director and baritone soloist Lake Avenue Baptist Church.

The twenty-third festival of the Sullivan Musical Association, of Newport, N. H., was opened at the opera house in that place, on Monday, August 19, and will continue until Saturday. The following artists have been engaged for the occasion: Emil Mollenhauer, of Boston, conductor; Clarence Dana Mooney, pianist; Anita Rio, of New York, soprano; Mary Porter Mitchell, of Boston, contralto; Glenn Hall, of New York, tenor; Gwilym Miles, of New York, baritone, and solo members of the Boston Festival Orchestra.

The musicians of Cambridge, Md., recently held a meeting at the home of W. T. Stevens, for the purpose of consolidating the two orchestras of the place. This was done and the following elected as officers: L. W. Andrews, president; Philip Geoghegan, secretary and treasurer; W. T. Stevens, business manager; W. B. Johnson, director; A. J. Steiner, leader. The personnel of the new orchestra is as follows: A. J. Steiner, Geo. R. Schroeder, Otto Hoege, first violins; Murray Hutchinson, Fred Gerlach, Herbert Hoege, second violins; Walter Warrington, viola; L. W. Andrews, first cornet; Philip Geoghegan, second cornet; W. T. Stevens, first clarinet; W. B. Johnson, second clarinet; C. M. Paul, trombone; H. H. Johnson, bass; Mrs. W. T. Stevens, piano.

## Miss Lotta Mills a Bride.

MRS. HARRIET HALL MILLS announces the marriage of her daughter, Lotta Mills, to Williston Hough. The bride is one of the young and successful pianists of this country. After November 1 Mr. and Mrs. Hough will be "at home" in Florence, Italy. The ceremony took place on August 8. This nuptial event is the third this summer among the artists managed last season by Mr. Charlton. The other brides are Miss Louise B. Voigt, the soprano, who married Mr. Overstreet, and Miss Grace Preston, the contralto, who married Dr. Naylor, of Hartford, Conn.

HARRY J. FELLOWS' POPULARITY.—The tenor Harry J. Fellows, who is to tour with Leonora Jackson this season, is an uncommonly gifted chorus conductor, as well as distinguished soloist. Wherever he goes, whether to serve as soloist or director, he makes a host of friends. Mr. Fellows has had charge of the music department and large chorus at the new Chautauqua Assembly at Urbana, Ohio, the past few weeks. The following lines from the *Daily Times Citizen* tell of his popularity:

"Too much cannot be said of Mr. Fellows and his work with the chorus. He is a master, a musical director of wonderful ability. \* \* \* His solos captured the audience."

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## FLORENZA D'ARONA ON ART AND NATIONALITY.

IS it possible to sing French without a shade of foreign accent? Some claim that it is, but the more truthfully know, and will admit, that it is rarely heard pure from the lips of a foreigner. Then why insist upon a foreigner singing in French? The French do not; the foreigner's French is inflicted upon them by the singing teacher. The English accent is intolerable to the French people, and, what is more, they will not accept it.

Have the English or Americans ever heard a Frenchman or a German speak English without a trifling accent? Never! They may speak correctly and write it perfectly, but one's nationality will invariably intrude itself in a greater or lesser degree. What, then, do we do? Force the foreigner to sing oratorio, or "Home, Sweet Home," and exact a perfect pronunciation of a foreign tongue; or do we, like other nations (excepting the French), permit the foreign singer to sing in the language he prefers?

The latter of course.

But France does not lend herself to any such concession. While the German and Italian languages are at times permitted, if a foreign pupil expects success, or the French stamp of approval, he must sing in French and without a foreign accent.

It makes no difference how well the artist may sing or what the would-be débutant may have achieved in his art, he must sing his operatic roles in French, and if a suspicion of a foreign accent cling to his words it is all up with him.

Nor is that all.

The French do not approve of substituting the foreign singer for one of their own nationality. The French money is for the French subject. This characteristic is not alone noticeable in the vocal career, but in all other pursuits of life. The preference is given to the French always, not alone because he is French, but because they veritably believe that there is no nation on the face of the earth that can approach them in anything. This idea has come down from generation to generation, and while in the far past there was reason for this, they have for the last fifty years rested too much upon their former laurels and stood still basking in the remnants of their glory while other nations have progressed.

To-day there are many cities as beautiful as Paris and preferable to reside in, but as the French are not travelers, and openly declare they would be foolish to spend money and time to see what can always be found right here in Paris, there is no such thing as rooting up their prejudices.

To the American vocal student this is disastrous. He comes to Paris, is forced by his vocal teacher to study his repertory in French, to learn French diction, with the understanding that his début shall be made at the Opéra Comique—even the Grand Opera is held out as bait for the unsophisticated believer. With what result? Someone in authority is approached, and professional courtesy gains for that pupil a hearing. Compliments to the teacher and pupil follow, but the fulfillment of that pupil's hopes for the last year or two's hard study (fighting with the language more than anything else)—the début! What is said about that? Nothing. The pupil discouraged and heartsick goes to Italy or Germany, and then sometimes we hear of him. There artistic worth is appreciated if it exists. Many more lessons are sometimes necessary, but they at least hold out hope that has some foundation to build upon.

In Paris the wretched accent of the peasant is even heard upon the Grand Opera stage, but it is unmistakably French in its faultiness, therefore it meets with indulgence, where the foreign accent of the lady or gentleman who is crowned with superior ability and artistic merit is vetoed and excluded.

But how is it, some may ask, that our Americans have sung at the Opéra Comique, and even at the Grand Opera? In reply I need merely to state that in addition to giving his services without pay, the débutant must pull every available wire, submit to every trial of competition with the French artist upon French soil; indifference, intrigue, disappointment, and when at last procuring a chance to appear he must endure and fight through a prejudice as unyielding as it is possible to imagine, so that nine times out of ten he can rarely do himself justice.

Nor is that all. The French will tolerate him but a short time. The subscribers soon send in a request for the withdrawal of the American. And yet these self-same American singers in many respects are so far ahead of their French colleagues that it is almost a compliment not to be admired by a nation which in its conceit will actually applaud its own incompetency.

But the poor young artist does not think this and goes through a discouragement that is pitiful and sometimes fatal to his career.

The truth of the matter is that the sentimental and morbid taste of the French is a standard by which they judge artistic ability. Strange as it may appear they are a cold people, excitable, passionate and full of sickly sentiment, but without heart or reasoning powers. The noble sentiments expressed by the German in his music and in his renditions do not appeal to the average Frenchman as warm, full of feeling and soul. A pure conception and reading tire him. The whines and maudlin tremolos heard by their so-called great artists at the opera, with exaggerated situations, are unreasonably inartistic from the truest sense of the word. American students here soon realize this state of affairs, and while admitting that the Opera has a number of phenomenally beautiful voices, are forced to acknowledge that these singers do not know how to use them.

At a dinner on Christmas Day one of the few French savants of singing said to me that he never went to the opera nowadays, as there were nothing but shrieks and howls to be heard; such so-called singing offended his ideas of music, so he preferred to spend his time and money in going to orchestral concerts.

This was a great admission for a Frenchman to make, but he had heard my views and no doubt realized there was nothing to be gained by holding back his own.

The Parisians have but one world and that is the Paris world. There are thousands and thousands of Americans spending thousands and thousands of hard earned American dollars to study from French singing teachers, who delude them with promises of a début or a season in Paris opera. How many Americans out of these thousands do we hear of who have "got there," or have really succeeded when all was said and done? If vocal achievement is not the barrier the foreign accent is, and when the time arrives for a fulfillment of all the promises held out to the young American, there is invariably a well thought out excuse based generally upon the foreign accent, and, as said before, the singer seeks another country, wherein to make his début. Our American students work more in day to acquire the French language than the average French bookkeeper works in a week. And for what? If he by luck and chance gets before a French public he can remain but a few weeks at most, and must seek other fields of exploit. Then he finds the French language is almost unnecessary and gives place to German and Italian; yes, even English I am happy to say. While a singer had better know as many languages as possible, German is assuredly the operatic language of the future in spite of its so-called "gutturals." It is, however, one of the most difficult things imaginable to open the eyes of the Parisians to the virtues of any other nation in any one thing, particularly to the abilities of the American singer. I do not look upon this as a misfortune for the American

singer, for there is no money for him to make in Paris engagements. It is in other countries he finds a substantial proof of his ability, and all that success means to him.

In advising my French pupils to study languages, one and all show disinclination. Paris, said one young girl, is "la nie" for a French singer; she would want a tremendous recompense to be induced to leave it, she said. Paris is their world; other countries an occasional necessary endurance—that is all.

This love for one's country, one's people, one's language, is the mainspring of the success of France. They ridiculously overdo and look at everything through French glasses, and this makes them unjust to other nations; but there is no mistaking it, the down with the foreigner is up with the French. Why does not America take a stand and teach France a well deserved and tardy lesson? Where art exists there is no such thing as nationality.

THE MUSICAL COURIER has commenced a good fight and I hope I shall live to see the day when, in America at least, American singers may meet with the justice they so well merit.

FLORENZA D'ARONA,  
5 Rue de Bassano, Paris.

## RANGE OF THE SINGING VOICE.

NEW ORLEANS, La., August 4, 1901.

Editors The Musical Courier:

I herewith repeat a statement that I lately made in the presence of several musicians—and I was "called down." There is a young lady studying singing in New Orleans whose voice has a range of over three octaves, viz., low E flat to high E natural. Please state in your paper the range of Madame Patti, also how many singers have had such a range, and also who among the present singers has such a range.

SUBSCRIBER.

WE do not believe that Adelina Patti ever consented to have her voice measured by a yard stick. It is reasonably certain that Patti never sang down to low E flat. In her prime she did not sing to high F. Patti has preserved the velvety quality of her medium register because she never stretched her voice in either direction, and never attempted to sing music unsuited to her voice. Lilli Lehmann, on the other hand, has a frightful hole in her voice—right in the middle. Her high notes are yet enduring and her chest register will pass, but the medium is all gone. Authorities do not seem to agree on the compass of singers' voices. One biographer states that Nilsson's voice in its prime had a range of two octaves and a half; we should say from A to C sharp. There have been a few wonderful dramatic sopranos who boasted of three octaves, but truly there was no need for such boasts, since no vocal composition that we ever heard of has been written requiring a voice of three octaves. The voices of prime donne past and present are not gauged by the range but by the timbre. We once heard a singer, now notorious, who claims to have a voice of phenomenal range. Well, this woman's high tones recalled nothing more soothing than a tin whistle piped out of tune, and her low notes (heaven save the mark!)—they resembled the bellows in a village blacksmith shop. Let the New Orleans young lady of whom "Subscriber" writes decline to be led astray by the quacks who say the range of her voice is over three octaves. The human voice is sometimes capable of making noises in four octaves, but a competent critic would not call the exercise singing.

ALMA WEBSTER POWELL HOME.—Mrs. Alma Webster Powell, the coloratura soprano, returned from Europe last week, and is now at her home in Brooklyn. The singer expects to remain here but a few weeks, as she is booked for a concert tour through Russia.

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# CHAUTAUQUA

HOTEL ATHENAEUM,  
CHAUTAUQUA, N. Y.,  
August 12, 1901.

**D**R. H. R. PALMER, of New York, has conducted the Chautauqua choir for the past fourteen years, the works given under his magnetic baton including "The Creation," "The Messiah," "Stabat Mater," Max Bruch's "Fair Ellen," "The Feast of Adonis," Jensen; "The Dream," Sir Michael Costa; "The Transient and the Eternal," Romberg, and "The Holy City." Dr. Palmer is a prolific composer, his list of publications consisting very largely of hymns and anthems; while many thousands of copies of his interesting work on musical theory have been circulated throughout the United States.

Under the direction of Dr. Palmer a performance of Handel's "Messiah" was given in the amphitheatre on the evening of August 10. Considering the limited number of rehearsals, the work of chorus and orchestra was very creditable, the chorus excelling in several of the most brilliant contrapuntal numbers. I. V. Flagler and Henry B. Vincent, respectively, presided at organ and piano, giving valuable support, and Sol. Marcossion's services in assisting the first violins in the orchestra were effective. Of the soloists Dr. Carl E. Dufft, the New York basso, was the most noteworthy, his resonant voice and impressive style being in accord with the sacred lines and noble music of "The Messiah." Ben Franklin, tenor, of Troy, N. Y., displayed considerable musical ability, singing intelligently and with feeling. But the efforts of Madame Schultze Wichmann and Madame Lowe Wichmann, the soprano and contralto soloists of the occasion, indicated that their forte is not oratorio. An enormous audience was present and a responsive atmosphere prevailed.

Henry B. Vincent, the Chautauqua pianist, has composed an oratorio, "The Prodigal Son." This is a satisfactory announcement, for one of Mr. Vincent's creations, played here last year, was somewhat trivial in character. THE MUSICAL COURIER must repeat the claim that Chautauqua's standard of musical composition should not be inferior to its far famed literary and scientific productions.

Miss Edith Garland, Mrs. E. T. Tobey's pupil in Memphis, Tenn., "possesses great talent," says William H.

Sherwood, with whom she has been studying here this summer. Miss Garland is the accompanist at the Sherwood-Marcossion recitals. Recently Mr. Sherwood spoke to a representative of THE MUSICAL COURIER in very high terms concerning several other pianists whom he is teaching here at the present time. Their names include Miss Bessie Groves, Miss Florence Huntington, Miss Elizabeth Stanton, Miss Mary Booth and Miss Annie Kayser; while among his most prominent pupils are Mrs. J. Harry Wheeler, of New York, and Mrs. Arthur Middleton Barnhart, of Chicago.

Students of classical music learn with regret that the admirable series of Sherwood-Marcossion recitals will come to a conclusion on August 13. It is to be hoped that these two well-known artists will arrange to give similar concerts next season.

On Monday afternoon, August 5, George B. Wick, who is studying with J. Harry Wheeler, sang "Eliland" very artistically. Mrs. J. Harry Wheeler was the efficient accompanist.

A welcome visitor here this year, and one who thoroughly appreciates Mr. Sherwood's classes in interpretation, is Miss C. E. Lay, formerly of Toronto, Canada, and now the successful musical director of Stonewall Jackson Institute in Virginia. As her pupils' recitals continue to forcibly illustrate, Miss Lay secures excellent results in teaching the arts of singing and piano playing.

Ad. M. Foerster, the Pittsburg composer, with his family, is visiting Chautauqua. Miss M. E. Johnson, violinist, of Converse College, Spartanburg, S. C., also is here.

It is interesting to learn that more than 260,000 students and 50,000 graduates have taken advantage of the Chautauqua reading courses.

Chautauqua's "Old First Night," celebrated in the Amphitheatre on August 6, was once more notable for many short and clever speeches, Dr. George Vincent acting as chairman.

"The Pilgrims Who Did Not Come Over in the Mayflower" was the subject of a lecture delivered here this season by Dr. Amory H. Bradford, who said in part: "It is now even claimed and with a great deal of reason that Buddhists from the Orient visited this continent a thousand years before Columbus; but the Pilgrims were the real founders of empire. If the Buddhists did come they left no enduring impression; they made the beginning of no civilization. The Pilgrims first brought the principles which have determined the destinies of the republic. If one would understand America, and enter into the secret of her commanding supremacy, he needs only to visit the Plymouth of to-day. The United States in the twentieth century contrasts strangely with the

Plymouth of 1620; but the Plymouth of 1620 was the acorn out of which has grown the nation of 1901."

Among the many other addresses which have been heard here this season the following may well be mentioned: "Bible Considered as Literature," Prof. E. G. Frazier; "The Unseen Universe," Dr. Amory H. Bradford; "The Conception of God," Dr. Amory H. Bradford; "Economic and Educational Awakening," Prof. Ernest A. Smith; "The Manchu Conquest," Prof. Frederick W. Williams, of Yale University; "Coming of the Europeans," Prof. Frederick W. Williams; "Early Italian Art," A. T. Van Laer; "True Glory," J. F. B. Tinsling; "Woman, Old and New," Mrs. Ormiston Chant; "The Science of Good Cheer," Rev. T. Dewitt Talmage; "Savonarola," President Crawford; "Longfellow's Relation to German Literature," Prof. M. D. Learned, and "Grumblers," Dr. P. S. Henson.

An extract from the last named treatise will be read with interest by musicians. Referring to grumblers who attend church services, Dr. Henson said:

"They not only grumble about the preacher, but about the choir. Did you ever hear of the like of that? You see, everybody knows how it ought to be done except the poor wretches who are struggling with it. A man with no idea of music is apt to consider himself competent to criticise the choir. I have sometimes been tempted to sympathize with the complainants, and have felt as if these sons of Asaph and daughters of Korah took too much on them. I was preaching at a fashionable church in New York city, and the choirmaster sent word that I would not need to select the hymns; that he always did that himself. I sent word to his serene highness to kindly send me a list of the stuff he would sing and I would try to adapt my sermon to the singing; and he came around to see what in earth was the matter with me. I think there is a good deal of improvement in singing since I can first remember, when an old deacon with a long nose and a cracked voice over in the "amen corner" used to raise the tune, usually long meter, and the people came in like a flock of wild geese at all sorts of intervals."

The Chautauqua season closes on the evening of August 29, when Miss Gay Zenola MacLaran will give a dramatic reading of Wilson Barrett's "Sign of the Cross," in the Amphitheatre.

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## THE KALTENBORN CONCERTS.

THE regular season of thirteen weeks of the Kaltenborn Orchestra at the St. Nicholas Garden will close on Saturday evening, August 31, and the last week of the season will be crowded with interesting events. Mr. Kaltenborn is to have a benefit on Tuesday evening, August 27. There will be a long program and special artists. Details are not complete at this writing and so unfortunately they cannot be announced. Wednesday, Thursday and Friday nights of the last week, August 28, 29 and 30, are to be devoted to Wagner, with a repetition of the interesting programs presented at the recent festival.

Last week the largest audiences assembled as usual on Symphony night (Tuesday). Wagner night (Thursday) and Sunday night. Leopold Winkler played the G major Piano Concerto, by Beethoven, on Tuesday night. The Beethoven playing of this artist is truly polished and refined, and this has already been stated by us. Winkler is one of the few pianists who have appeared at the St. Nicholas Garden over whom the public waxes highly enthusiastic, and his last appearance aroused the same hearty and prolonged applause.

At the Monday evening concert (August 12) Miss Helen B. Lawrence, a Western pupil of A. K. Virgil and also a pupil of Mrs. Gertrude Murdough, of Chicago, who by the way also studied with Mr. Virgil, played with the orchestra the Scherzo from the Fourth Concerto of Liszt. Miss Lawrence proved herself a brilliant performer indeed, and with a manner absolutely free from the affectations of early youth. For an encore Miss Lawrence played "Hark, Hark, the Lark," the Liszt transcription of Schubert's song.

Mme. Helene Maigille was the soloist on Thursday night, and she captured the audience completely by her method, style and sympathetic voice. With orchestral accompaniment she sang the Cavatina from Gounod's "Queen of Sheba," and everyone in the large audience understanding French blessed her for the clear enunciation of the text. With many singers the diction counts for little, but Madame Maigille, herself a teacher, has evidently recognized the importance of the words in a song or aria.

Madame Maigille gave some thrilling high notes, and her medium tones, too, were remarkable for warmth and richness. As an encore Madame Maigille sang "I Wait For Thee," by Hawley, her piano accompaniment being played by Carl O. Deis, the regular accompanist of the concerts. The Kaltenborn Quartet appeared again on Thursday night, and the members of the organization reached a fine ensemble and thorough musical quality in two movements of the Rubinstein String Quartet No. 3, in op. 17. Albert Bode, the trumpet player, appeared as soloist at three concerts during the week—Monday, Thursday and Friday. Louis Heine, cellist, and Miss Minna von Buren, soprano, were the other soloists at the Friday concert. Mr. Kaltenborn and the harpist of the orchestra, Mr. Schuetze, were the soloists at the "Popular" concert Saturday night.

Mrs. Elizabeth Hazard was the soloist on Sunday night last, and her well cultivated voice was never heard to better advantage. This charming artist has wisely decided to confine herself to ballad singing, and for the coming season a number of excellent recitals and musicales have already been booked for her. As vocal soloist at chamber music concerts she will also be in demand. For her first selection on Sunday Mrs. Hazard sang Tosti's "Good-Bye," and as an encore "Coming Thro' the Rye." After the intermission she sang three songs by Albert Mildenberger, the composer playing the piano accompaniments in his best musical style. The first of the songs, "Pussy Willow," still in manuscript, has been dedicated by the composer to Miss Louisa Adams Ceballos, the young daughter of Mr. Ceballos, one of the directors of the St. Nicholas Skating and Ice Company.

The other Mildenberger songs sung by Mrs. Hazard, "So Dear to Dream" and "Ich Liebe Dich" (Heine's poem), have won deserved popularity, and indeed they are superior to many songs that are written in these days. Another point worthy of especial comment made by Mrs. Hazard in her singing was her distinct enunciation. Both she and Mr. Mildenberger were received enthusiastically by the large audience, and Mrs. Hazard was presented with a bunch of American Beauty roses prettily arranged with ferns.

Special Wagner programs will be given to-night and tomorrow night as follows:

## WEDNESDAY, AUGUST 21.

March, Tannhäuser.....Wagner  
Overture, Rienzi.....Wagner  
Siegfried Idyl.....Wagner  
Prelude, Parsifal.....Wagner  
Arrival of Lohengrin, Prayer of the King and Finale to Act I, Lohengrin.....Wagner  
Concert arrangement by R. Klugescheid.  
Bacchanale, Tannhäuser.....Wagner  
Violin solo, Prize Song, Die Meistersinger.....Wagner  
Introduction to Act III, Lohengrin.....Wagner  
Wotan's Farewell and Magic Fire Scene.....Wagner

## THURSDAY, AUGUST 22.

Overture, Tannhäuser.....Wagner  
Bridal Procession, Lohengrin.....Wagner  
Violin solo, Paraphrase, Parsifal.....Wagner  
Tristan's Vision, Tristan and Isolde.....Wagner  
Prelude and Liebestod, Tristan and Isolde.....Wagner  
Eine Faust Overture.....Wagner  
Trombone solo, song, The Evening Star, Tannhäuser.....Wagner  
Good Friday Spell, Parsifal.....Wagner  
Kaiser March.....Wagner

The programs for the remainder of the week and Sunday next follow:

## FRIDAY, AUGUST 23.

Overture, William Tell.....Rossini  
Prologue, Pagliacci.....Leoncavallo  
Aria, Ah fors e' lui, La Traviata.....Verdi  
Selection, Faust.....Gounod  
Trumpet solo, Inflammatus.....Rossini  
Waltz, Kiss.....Strauss  
Ballet music, Coppelia.....Delibes  
Song, Le Perle du Brésil.....David  
Ballet music, Sylvia.....Delibes

## SATURDAY, AUGUST 24.

Overture, Die Schöne Galathea.....Souppé  
Selection, Florodora.....Stuart  
String Orchestra—  
Evening Song.....Schumann  
Mice Around the Trap.....Koehler  
Harp soli—  
The Patrol.....Hasselmans  
Spring Song.....Mendelssohn  
Rhapsodie No. 1, in F.....Liszt  
Waltz, Freuet Euch des Lebens.....Strauss  
Aubade Printanière.....Lacombe  
American Fantaisie.....Herbert  
Amra.....Krouse  
Intermezzo, Salome.....Lorraine  
Selection, Mikado.....Sullivan  
March, La Victorieuse.....Liszt

## SUNDAY, AUGUST 25.

Overture, 1812.....Tschaiakowsky  
Good Friday Spell, Parsifal.....Wagner  
Violin solo, Polonaise Brillante in D major.....Wieniawsky  
Symphonic Poem, Orpheus.....Liszt  
Octet, A major, op. 3.....Svendsen  
Song, Heaven Hath a Tear.....Kucklen  
Waltz, Artistic Life.....Strauss  
Overture, Midsummer Night's Dream.....Mendelssohn

## Scandinavian Songs—

Last Night.....Kjerulf  
Synnove's Song.....Kjerulf  
Ich liebe dich.....Grieg  
Mrs. Frederick Dean.

Larghetto, Symphony No. 2.....Beethoven  
March, La Reine de Saba.....Gounod

The above programs are subject to changes. The MUSICAL COURIER publishes the lists from the advanced sheets, and sometimes the conductor substitutes other works for those published in advance by us. This statement is made because this paper aims to be accurate in all of its information.

At the last symphony night of the regular season (last night) Mendelssohn's Scotch Symphony was played.

## A MUSICAL CYCLOPEDIA.

VIENNA.

MUSICAL circles will be interested to hear that shortly a large collective edition in uniform bindings of the chief classical music will be published at Vienna. It will contain all the leading works for singing, the organ and violin, and the work will bear the title of the "Universal Edition." Several famous modern masters, such as Bruckner, Goldmark, Liszt, Smetana, Johann Strauss and others will be represented in the undertaking, which is under the patronage of the Government, and all volumes, so far as opera and oratorio are concerned, will contain the text in three languages—German, English and French. The music and text will be revised entirely from the original manuscripts of the composers. The classical chamber music will for the first time contain the most important signs and notices as to the manner of playing in public as approved by the most distinguished performers in the Vienna Opera House. In preparing this universal edition the professors of the Vienna Conservatory and other prominent musicians and composers will collaborate, also some well-known men in Hungary, Germany and France.—London Telegraph, August 7.

TIDDEN RECITAL.—Paul Tidden gave a piano recital at Glen Summit, Pa., on August 10. He played the following interesting program:

Sonata Appassionata, op. 57.....Beethoven  
Caprice on Ballet Airs from Alceste.....Gluck-Saint-Saëns  
Nachtstück.....Schumann  
Meditation.....Tschaiakowsky  
Le Départ (from Chants du Rhin).....Bizet  
Melodie Italienne.....Moszkowski  
Au Printemps.....Grieg  
Capriccio.....Hutcheson  
Scherzo, in C sharp minor.....Chopin  
Nocturne, in D flat major.....Chopin  
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## EUROPEAN NOTES.

Alf. R. Bachrens, a pupil of M. Alex. Guilmant, has been appointed organist of the American Church in Paris.

In the year 1849 the landlady of a little tavern in the Planen'she Grund, near Dresden, heard some musket shots, and saw some of the insurgents in full flight pursued by Prussian soldiers. Suddenly there rushed in a young fellow in the insurgent uniform of grey with green facings, and a Tyrolean hat, with his face and hands blackened with powder. "For God's sake," he exclaimed, "some water to wash my hands and some cold meat. Any moment may bring me death." The landlady did so; he said he had not a penny in his pockets, but would certainly pay her. She gave him a bottle of beer and sent her son to show him the way through the forest to Freiberg. In 1863 the same landlady saw an elegantly dressed gentleman enter the tavern with the air of one who knew it well. "Good morning," he said, "I have come to pay my debt. It is an old affair," he continued, "and you have forgotten me. But I have not forgotten your services on May 9, 1849. 'What,' she replied, 'the little blackened fellow who could not pay for his breakfast?' The stranger held out his hand. 'Here I pay my debt of which I have often thought. You did good service to the ex-capellmeister of your King, whose name is Richard Wagner and who has been exiled till now.'

M. Schiller, the husband of Yvette Guilbert, has organized a series of fourteen concerts to be given in fifteen days at the Vaudeville, Paris. The conductors promised are Messager, Taffanel, Luigini, Richter, Weingartner, Strauss, Muck, Zump, Sembach, Panzaer, Mottl, Nikisch and Muller.

The Schiller Theatre, at Berlin, is crowded to hear the tenor Rostel, who is said to have a magnificent voice. Like Wachtel, he was, before he became famous, a hack driver at Hamburg, and adores the "Postillion de Longjumeau."

"Quo Vadis" has inspired an Italian musician named Sandron to write a symphonic poem, which has been performed with success at Palermo. It comprises four movements—Lydia, Orgy, Burning of Rome and Death of Nero. There are threats that the Polish romance will be turned into an opera, with a grand ballet. What will Boito say to such competition?

More news of Boito's "Nero." According to the very last reports Boito has been very busy lately, and has nearly finished his work. In two months it will be ready for the engraver, and will assuredly be produced at La

Scala in the season of 1902-1903. All the old lyric material which the author worked at in early years is rejected. The present work was written without a break (de jet) in the last two or three years, and will reveal absolutely new and personal lyric forms. Those who live long enough may hear it.

The Sultan of Turkey has met with a rival in the field of music, and is no longer the only Moslem artist. At a late concert at Cairo a waltz written by the young Khedive was performed by an orchestra of Arab musicians.

Mascagni's tour in America will, it is said, be delayed till his hair can grow. His managers insist on his appearing with locks after the fashion of the late lamented Absalom, or now adored Paderewski.

The French are in a state of virtuous indignation at a Leipzig publisher who has issued a waltz song that bears the title of "The Leipsic Smash," and makes jokes about the financial failures there. "This," they cry, "is very bad taste; nay, a bad action; to mock at national disasters. The Germans must not talk of French morality after this."

Meyerbeer is still popular in France. The opera that brought into the box office the largest receipts was "The Huguenots," with 23,000 francs to its credit.

SLIVINSKI.—Among the great pianists now before the public Slivinski holds a position by virtue of his technique, musicianship, poetic nature and artistic temperament. Slivinski, although spirituelle in appearance and romantic in his make-up, is, nevertheless, virile and broad. Slivinski is a poet of the piano. His very bearing is aristocratic and his manners are those of a prince.

On both his father's and mother's side Slivinski's family belonged to the aristocracy. This pianist is not only a broadly cultivated musician and a phenomenal pianist, but he is a most accomplished gentleman as well.

Last year during his all too short sojourn in this country Slivinski repeated his brilliant successes. Whenever he appeared he was greeted by a large audience, and his playing created a furore. There was a general demand that he should return to the United States this season.

Manager Robert E. Johnston opened negotiations with him and outgeneraled several managers who were anxious to secure the Polish pianist. Slivinski is easily the greatest pianist who will visit America next season. The indications point to a most successful tour.

FRITZ KREISLER.—Fritz Kreisler, the Austrian violinist, who won fame for himself in this country last winter by his brilliant playing, is to return again in January under the management of Henry Wolfsohn. He will open his tour in Chicago on January 10, when he will play with the Thomas Orchestra. Kreisler is now in Paris, where he is giving much of his time to the working up of a new repertory for his coming tour.

## OBITUARY.

Edmond Audran.

PARIS, August 19.—Edmond Audran, the French composer, is dead.

Edmond Audran, the French composer, was born at Lyons, April 11, 1842. He was the son of Morius Audran, the singer, who died in 1877. He entered the Niedermeyer School in 1856, where he obtained several prizes.

In 1861 he followed his father to Marseilles, where he became choirmaster at the Church of St. Joseph. About that time he composed several comic operas, among them "The Bear and the Pascha," adapted from a vaudeville by Scribe, 1862; "La Chercheuse d'Esprit," 1864; "Nivernaise," 1866, and "The Little Poucet," 1868.

In 1881 he went to Paris and wrote the music for several comic operas. Chival and Duru became collaborators with him about that time, and together they produced "La Mascotte" and "Olivette," which became so popular in this country. "The Great Mogul" was composed in 1883; "The Paradise of Mahomet," 1887, and several others were produced by the trio. Audran also composed the music for "Miss Helyett," an opera in three acts. In 1893 he composed an elaborate mass, which was sung at Marseilles and at Paris.

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**G**RAND opera at the Tivoli Opera House, on Eddy street, is so far the only musical entertainment we are having, but so popular is this resort that the advance sale of seats is enormous, and people are being turned away from the doors. Almost the entire company this year is Italian, and for once there is not the usual incongruity of passionate address in Italian with scornful response in guttural German, flippant French or cold English, that must even to the most hardened theatregoer seem the acme of ridiculousness. At least if one does not understand a word of the text, the opera done in one language presents a consistent whole.

The favorite old "Trovatore," alternating with the no less popular "Lucia," have been the order of the week past, under Paul Steindorff's baton, and here be it said that seldom has the Tivoli had so intelligent a director, as the work of principals, orchestra and chorus this season is ample testimony.

If there is one thing the people of 'Frisco do appreciate it is an opera well staged and sung, and the director whose musical intelligence goes to hold a company well together never fails to come in for his due meed of praise. There is one thing about "Lucia" that never fails to excite my risibles whenever I hear the opera, tuneful and pathetic though its theme is all through, and that is in the opening chorus, where a whole clan of brawny Scots appear in "Hieland" costume, kilt, plaid and a', and in place of the native burr, the soft, poetical Italian trips easily from their tongues. It is undeniably funny, and in a measure reminds one of Verdi's American (?) opera, "I Puritani," in which figures a "Count de Boston"! Repetto outdid herself in the title role of Lucia, and was recalled many times. She has proven herself not alone a singer of merit, with an intelligent brain power behind a sweet and well trained voice, but she has undeniably the true artistic temperament, and her performance is a thoroughly satisfactory one from every standpoint. Rusod did a very natural bit of acting in the last act, where he

expires on Lucia's grave, and his voice was better controlled than in "Rigoletto," for which there is the excuse of the latter being his first reappearance, and the vociferous welcome he received naturally somewhat exhilarated him, and some of the exhilaration got into his voice. We are to have "Favorita" and "Otello" this week, in the former Agostini and the latter Salassa. Seats are at a premium and many will be disappointed.

Pacific Grove, Monterey, the favorite summer resort of this part of the coast, seems to be having a musical time this season. I hear the oratorio "Elijah" was recently given there with good success by the San José Oratorio Society, under the direction of James Hamilton Howe, the solos being taken by Mrs. Mary Weaver McCauley, soprano; Miss Alice McMillin, contralto; Walter B. Anthony (San Francisco), tenor; S. Homer Henley (San Francisco), bass. Prof. Wilbur McCall was the pianist and Misses Ethel Katherine Holladay, Victoria Merle Francis and Helen Norris Simons assisted with violins. There was a strong chorus, and it is said to have been a really fine production of the oratorio.

St. Mary the Virgin's Church yesterday celebrated high mass with Concone's Mass in F, and at Vespers, 4 o'clock p. m., Mrs. Wallace Wheaton Briggs sang Saint-Saëns' "Ave Maria" in A. St. Mary's is, by the way, an Episcopal church in name, but any of our Roman brethren might easily be deceived into the idea that he had gotten into his own native sanctuary should he inadvertently stumble inside the doors of St. Mary's, since nothing of the attributes of the Roman Church are here lacking, even to incense and confessional. The music is undeniably beautiful, but for the Episcopal Church—!

The symphony movement has again taken to itself the "wings of the morning" and flown. It seems we have not enough musicians in this town who for music's own sake

will be generous enough to help build up this most beautiful of all arts among us, but, as usual, the wide world over, the old saw, "every man for himself and devil tak' the hindmost," prevails.

Either every man wants to be first violin or first something, or he is not satisfied to play for what salary is possible to a movement yet in its infancy and so help it to grow till it is able to stand alone, but he must have exorbitant pay, he must be first, and with all first violins pray where would be our harmonies? We have those among us who are able to lead and lead well, but as I said the instruments all clamor for first place and impossible pay, so San Francisco talent will be out of it.

Byron Mauzy takes the initiative for the coming season by announcing that he is already making up his list of concerts to be given in Byron Mauzy Hall, and expects to announce the first concert ere long.

The California Conservatory of Music has opened with prospects for a busy season. The first day of Mr. Bendy's return he was besieged with applicants and began work at once. Mme. Julie Rosewald has returned to us and has taken up her residence at the Granada. She has been one of our most successful teachers and is a welcome accession to our musical roster.

As a friend once remarked, "Tempus is fugit-ing," and it will not be long now till I have something newsy and interesting to write you. MRS. A. WEDMORE JONES.

#### Burmeister Engaged.

RICHARD BURMEISTER, the pianist, has been engaged for the Worcester (Mass.) music festival, which will be given in September.

FLAVIE VAN DEN HENDE.—Miss Flavie Van den Hende, the young Belgian 'cellist who concluded a successful season in the spring with a recital at the Waldorf-Astoria, is now enjoying the warm weather in the mountains of Virginia.

Miss Van den Hende has her valuable 'cello with her, and spends a number of hours each day hard at work. The instrument, which is a Maggini, made in 1625 and worth \$6,000, was the gift of a millionaire Belgian collector, who, when he heard the young artist play, was so impressed with her exceptional talent that he invited her to see his collection of instruments, and, after she had tried several, he asked her preference. Miss Van den Hende named the Maggini, which was promptly bestowed upon her.

Her manager, Loudon G. Charlton, already announces bookings for Miss Van den Hende which insure another busy season commencing early in the fall.

BREITKOPF & HARTEL.—John George Boehme has been appointed as the new manager of Breitkopf & Härtel in their New York house. Mr. Boehme assumed his duties last week.

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## EMILIO DE MARCHI.

THIS artist, one of Italy's great tenors, will make his initial bow to the American public within the next few months.

Originally intended for the profession of arms, Emilio de Marchi served his country in a cavalry regiment, but the opportunities of a glorious voice and an artistic temperament proved too tempting, and so after a short and brilliant career he left the army. Then followed a period of hard study and discipline wherein the budding artist's former experience stood him in good stead. It would be profitless to catalogue here Emilio de Marchi's début, and it will be sufficient to state that his success was instantaneous—a gratifying element which never forsook him wherever he sang. Nor could it be otherwise, given the man's qualifications: a voice of great beauty and range and endowed with peculiar charm; capital notions of histrionic possibilities in every part he interprets, an innate capacity for expressing emotion and that kind of spontaneity in vocal utterance which seems the appanage of the race to which he belongs.

Small wonder if with such qualifications Emilio de Marchi jumped at one bound into the favor of a fastidious Covent Garden audience. He had not sung half a dozen bars in "Tosca" before all were convinced they were in the presence of one who commands admiration, and by the time the glorious voice had rung out the B flat in "Tosca dei tu" Covent Garden was ringing with applause. Then he delighted everybody with the intensity of his acting, taking the audience quite by surprise through the realism of the death scene. One remembers that Mario Cavaradossi (the character he interprets) is shot; as a rule, tenors are satisfied here with falling down all of a heap as if they had been banged on the head. De Marchi, simultaneously with the volley, throws up his arms, jumps in the air and then falls on his face, enacting thus the reflex movements of a living body under such gruesome conditions. The whole business takes barely a few seconds, but from this case of a single detail may be gathered the alertness of the artist to study a part in toto.

Emilio de Marchi's Covent Garden début will remain a pleasing memory to all. The audiences had witnessed such a procession of vocal cripples in tenor parts, such a panorama of mediocrity, that the appearance of a new tenor, the eighth or tenth since the beginning of the season, was viewed with apprehension, if not with a kind of resigned consternation.

"What is this new infliction and where is he coming from?" were questions flying about the house before the curtain rose on "Tosca"; for with typical mental ignorance of things operatic the Covent Garden patron had not heard of the man whose fame is a household word throughout the theatrical world. Well, as was said above, it was not long after the rise of the curtain that De Marchi stood revealed on that memorable evening of June 22, and his second appearance in "The Huguenots" raised him still higher in the estimation of the public and the press. Very unfortunately he could not be secured for more performances. In point of fact his début in London was a mere accident. He came on a visit to some friends, and his presence be-

came somehow known to Mr. Grau, who hastened to secure so valuable a prize for his American season and advised the Covent Garden syndicate to avail themselves of the



EMILIO DE MARCHI.

remarkable chance as well. And so it happened that the fluke of a holiday trip resulted to both managers in a profitable operatic transaction and to the public in becoming acquainted with such an artist.

AN OLD CRITIC PASSES AWAY.—Walter Moody Lancaster, formerly dramatic and music critic on the New York Times, died last Friday after a brief illness. Mr. Lancaster graduated from Harvard University with the class of 1879, and then devoted himself to writing for the papers in New England. He was associated with the Lowell Mail, and later became an editor on the Worcester Spy.

MACONDA.—Mme. Charlotte Maconda's bookings already point to a season that will surpass the last in activity and popularity. For the third successive year she has been secured for soprano soloist at the New England festivals, and one of the latest dates closed for her by Manager Charlton is that of a concert with the Mendelssohn Club, Chicago, December 17.

## FABIAN PIANO RECITAL.

Closing of the Summer Session at the Clavier Piano School.

THE closing recital of the summer session at the Clavier Piano School was given by S. M. Fabian, a leading member of the faculty, who has become immensely popular since coming to New York. As an interpretative artist Mr. Fabian is at the top with a few other Americans, but as comparisons are never safe it remains for each listener to settle with himself (or herself) who is greatest. Certainly Fabian is an artist of remarkable gifts, virile, direct and yet never lacking on the poetic and imaginative side.

The closing recital of what has been a very successful term of earnest study was given at Clavier Hall last Friday evening. The program played by Mr. Fabian follows:

Mazurka in B minor.....	Chopin
Nocturne, F sharp major.....	Chopin
Valse, G flat major.....	Chopin
Chant Polonaise (Liszt transcription).....	Chopin
Etude, C minor.....	Chopin
Ballade, G minor.....	Chopin
Berceuse.....	Grieg
Danse Caprice.....	Grieg
Etude.....	Henselt
Andante e Rondo Capriccioso.....	Mendelssohn
Soirées de Vienne, No. 6 (Liszt transcription).....	Schubert
Gnomesreigen.....	Liszt
Danse Macabre (Liszt transcription).....	Saint-Saëns

The writer has often marveled at the feats of memory of great pianists. To think of all the notes, say, in the group of Chopin's compositions played by Mr. Fabian, is in itself an astonishing achievement; each one different and affording contrast and variety. Mr. Fabian gave that broad and healthful reading to the pieces by the Polish composer that appeals to well ordered minds. The valse he played daintily, and the "Chant Polonaise," which proved the graceful and characteristic song "Maiden's Wish," transcribed by Liszt, was performed archly and with the rhythms nicely executed.

The tender Berceuse by Grieg, the "Danse Caprice," by the same composer, the beautiful Henselt study and the Mendelssohn Andante and Rondo were played as a second group, and throughout Mr. Fabian compelled rapt attention, and at the conclusion prolonged applause. As an encore he gave a Minuet by Bouvy. "The Soirées de Vienne," by Schubert; "Gnomesreigen," by Liszt, and Liszt's transcription of Saint-Saëns' "Danse Macabre" were performed as the closing group, and the latter was given with all the orchestral effects needed to emphasize the weirdness and yet beauty of the modern Frenchman's strange conceit. The audience insisted on another number, and Mr. Fabian returned to the stage again and played in joyous style the appropriate selection the Wedding March from Mendelssohn's "Midsummer Night's Dream."

The summer session at the Clavier Piano School was closed with classes on Saturday morning. A splendid record has been made by Mr. Virgil and corps of accomplished teachers who labored with him during the term. This week Mr. Virgil started on a tour which is to include some of the cities where his ideas as an edu-

Season 1901-1902

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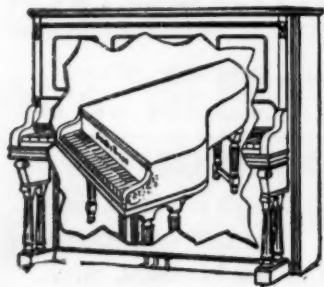
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cator are being faithfully and successfully carried out. The autumn term at the Clavier Piano School will open early in October.

### FANCIULLI'S OPERA.

It Will Be Produced by the Rose Cecilia Shay Opera Company.

"PRISCILLA, the Maid of Plymouth," is the name of a grand opera which will be produced for the first time November 1. The music is by Francesco Fanciulli, the bandmaster, and the book is by C. A. Eaton, a well-known librettist.

Col. William Thompson was instrumental in purchasing the opera for the Rose Cecilia Shay Opera Company, which



FRANCESCO FANCIULLI.

will give the initial presentation of the work November 1 in Norfolk. The following night it will be repeated in Richmond, and then it will be transferred to Washington, where it will have a week's run. The company will visit several cities on its way to Cincinnati, where a week's engagement will be filled.

Fanciulli wrote this opera some years ago, but never was able to have it produced. At the instance of a number of music critics, who had examined the score of the opera, Colonel Thompson, in behalf of Miss Shay, opened negotiations with the composer.

"Priscilla, the Maid of Plymouth," is based upon Longfellow's poem, "The Courtship of Miles Standish." Miss Shay will sing the title role. The opera is replete with songs which, if sung by capable singers, may prove effective. It contains several beautiful arias for Priscilla,

whose voice is a mezzo-soprano. The story is an idyllic one, and the entire work is grand opera. There is no comedy element in it, but it is strongly dramatic.

C. A. Eaton, the librettist, is a lineal descendant of one of the Mayflower's passengers. He owns and will introduce in the second act of the opera, a full set of furniture that came across the ocean in the Mayflower.

The orchestration is anything but commonplace. It is very florid and modern. This opera shows Fanciulli in a new light, and it will doubtless do much to enhance his reputation as a capable and painstaking musician.

### Vilhelm Stenhammar.

ONE evening in March, a few years since, a symphony concert was given in the opera house in Stockholm, Sweden, on which occasion a young man, together with the members of the orchestra, stepped upon the platform. The man was Vilhelm Stenhammar, who then, for the first time, performed his now famous piano concerto with orchestra, since played in Berlin under Nikisch with immense success.

Carl Vilhelm Eugene Stenhammar was born on February 7, 1871, in Stockholm, Sweden, the son of an architect. Vilhelm's musical talent was inherited from his father, who composed the oratorio of "David and Saul"; an uncle was a well-known tenor, Oskar Frederick Stenhammar, while his grandfather was Kristian Stenhammar, who obtained the degree of Doctor of Theology, and who was also a botanist and entomologist.

As a performer, as well as composer, Vilhelm Stenhammar has met with success abroad. Together with Tor Aulin he made tours to Copenhagen, where his playing has won him many triumphs, and indeed, there is an undeniable charm about the man's playing, as there is about the man himself. He seems the artist; when he plays he is lost in his work, and his expression seems to show that for the time being, at least, Vilhelm Stenhammar no longer exists, except in so far as he puts himself into the interpretation of his music.

The writer had the pleasure of meeting Mr. Stenhammar this summer under attractive circumstances. About 5 miles from the city of Stockholm is a place called Saljbaden, which means "salt sea bath." This is a large lake, dotted with picturesque and tree covered islands. Finally arriving at our destination, we found Stenhammar with a broad brimmed straw hat and no coat playing with his little children as though he had never a care in the world.

Stenhammar has published, as well as the piano concerto referred to above, many songs, string quartets, ballads, a cantata which was sung on the occasion of the opening of the Stockholm Exposition of 1900, and also two operas. He is conductor of the Philharmonic Society of Stock-

holm. It is to be hoped that the American public may have an opportunity of seeing and hearing this gifted musician before long.

HENRY L. MASON.



Harold Bauer.

Harold Bauer, the pianist, who played for the first time in America last season, will return to America for a second tour early in January, 1902. Mr. Bauer is at present in Europe, having played in England during this present season with immense success. Mr. Bauer has been engaged as soloist for the great Liverpool and Manchester festivals, England, in the early autumn.



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EMPEROR WILLIAM has made the French composer Charles Camille Saint-Saëns a Foreign Knight of the Order Pour le Merite, and this is but another proof of His Majesty's friendliness toward France and Frenchmen.

WE witness again "that westward the flight of empire takes its way." Chicago has come out squarely against the "coon song" at concerts in the public parks. John Hand is the name of the conductor who has raised his voice in behalf of better music for the masses. The Park Board of Chicago is becoming convinced, too, that Mr. Hand's objections are worth considering.

ACCORDING to an article in the New York Sun Walter Damrosch has received a letter from Mr. Grau, asking whether "Manru" could be gotten ready for production here next season. Mr. Damrosch has the score and is to communicate with Grau.

It is to be hoped that Paderewski will not permit Mr. Grau to present the opera except under a competent conductor who can do justice to the score.

ISN'T it high time for the members of the musical profession to eliminate the overworked and unclassical term "professor"? With Coney Island ventriloquists and palmists all advertised as "professors," no self-respecting musician can desire to claim the title. In dear old America nothing can endure. Down South they are making an effort to reduce the number of colonels in private life. Poor Kentucky! What is to become of her greatness?

EDMOND AUDRAN, the composer of "La Mascotte," died rather prematurely as longevity is recorded in these days. He was only fifty-nine. As a writer of light and comic opera music he became famous many years ago, and the best part of it was his fame was deserved. The unutterable rubbish of the so-called comic operas of these degenerate times only tends to emphasize the real talents of Audran and composers of his school. "La Mascotte" is not great, but it is genuine comic opera, and not the imitative drivel which is now accepted as "comic" opera by amiable Americans and English audiences. In the music for "Miss Hel-yett" Audran duplicated his success in "La Mascotte." The deceased was a popular and industrious musician.

A FEW weeks ago the New York Sun published a number of letters in reply to one which regretted the character of the programs of public or popular concerts, and which lamented the fact that the late P. S. Gilmore was no more. The letter also asserted that there was too

### THE ROOT OF THE EVIL.

much German music played and sung, and suggested that we should return to the days of Gilmore. The replies published were equally limited in scope and contrasted in view, but the whole controversy illustrated that the prevailing ideas about music and its relation to the people are subverted, false and based on misconceptions.

The first question is whether our children, the youth of the land, are properly reared in music. Never mind the present generation, for its musical faults and misdirection cannot be cured. The very fact that a great wave of rag-time and coon song recently swept over the United States and achieved an unprecedented popularity illustrates the trend of the present generation. Had the late Patrick Gilmore lived he would certainly have utilized this to extend his popularity still more, and the wave would have hovered still longer. What the next musical attraction will be in the shape of popular song is hard to predict, but it cannot, from the nature of the culture imbibed, be far from the coon

song. Therefore we had better, for the present, drop any hopes of reforming the present generation.

The youth of the land is receiving its education in music in the public schools, and the public school systems of nearly all the States are controlled by the political parties as they happen to be in power. That alone is sufficient to condemn, at once, the whole system. Under it a peculiar class of musicians has arisen, a class of teachers who do not mingle with the professional musician as he is generally known. These public school teachers of music are, as a rule, not recognized by the general musicians, and do not figure in any of the musical events of the period.

They do not attend classical concerts. They are not interested in Bach, Mozart, Beethoven. They do not cultivate Schubert, Mendelssohn, Schumann, Chopin or Wagner. They are not acquainted with this musical literature. They pursue vocal studies, chiefly of the choral, and they follow a series of musical precepts formulated for the purpose of teaching young children in public schools to sing in chorus, generally in unison, and to instill them with the mathematical relations of intervals, with note values, with the staff and its keys, and, as a result, when a young boy or girl leaves the public school he or she has forgotten all about it unless the parents have, in the meantime, given the child a private teacher to study music at home.

The so-called public school musical instruction generally prepares the children to accept and absorb at once any drivel that comes from the press of a music publisher and that finds favor with audiences that patronize the variety theatre. They drift at once into this channel and the book of good music—not necessarily always classical—remains closed to them forever. So far in the history of music in this country, about a century old, not one person starting with musical education in the public schools has ever been heard of in music. Not one.

The whole system in all States should be eliminated, for it is not only useless but harmful. Music schools under the supervision of the State could be established here and there with musicians as a faculty, but even then the plan would become futile as long as the public school teacher depends upon political pull.

And thus the rag-time and coon song and their successors will continue to flourish with us, just as the anvil chorus with firemen at the anvils and cannon on the outside fired simultaneously with the striking of the anvils, as Patrick Gilmore of blessed memory devised it, flourished in that day.

The habit of resenting the theory that music is a serious art must cease here in the United States, and the principle that it is merely an amusement must be replaced by a healthier conception of music as music. The youth must be taught that music is a living and essential element of culture, and that it mirrors the highest culture of the present century, representing in our day what sculpture and architecture meant for the Greeks. It is a means of popular expression, and if we express ourselves in rag-time we are vulgarites, for it is ordinary and common and debauching. The instruction in music in our public schools does not inculcate the children with any musical idea that leads toward the classics; it prepares them for the rhythms of the rag-time or the coon song which is not the true negro melody, but a travesty and an exaggeration of the plantation song.

In addition to all this comes the unfortunate habit of the American in his oblique vision regarding the purpose or object of music—of the music his children study at home. He looks upon it as an accomplishment when it should be treated as a part of the intellectual structure and as a means of broadening the mind, preparing it for a better and truer conception of all art. It must not be forgotten that the culture of music exercises a refining and poetic influence upon our natures, and softens



the harsh outlines of contact, preparing us the better to assimilate the gentleness necessary for a true conception of proper living. Musical instruction under favorable auspices should be the first rule for the education of our children; not in the public schools by teachers who instruct *en gros*, but by competent pedagogues who make thoroughness of the work at the very outset the first principle. Then we will soon put an end to rag-time and to music with fireworks.

**B**ERLIOZ, speaking of the adagio cantabile in the Ninth Symphony, refers to the lack of unity, in that there are two distinct airs—the first theme, however, finally and in the most subtle manner dominating the first air. “So great, so supreme,”

#### THE ROMANTIC ORATORIOS.

he says, “is the beauty of the melodies, so wonderful the variety, charm, power and grace of the work done, that it rivals that of the greatest poet who ever lived, and if the law of unities is broken so much the worse—for the law.” Here is a marked example of the inner feeling of romanticism voiced in Beethoven’s music and in Berlioz’s appreciation.

The definite breaking away from classic forms of musical expression was, we know, in the first place the result of that revival in literature and art which we call the Renaissance, the attempt to come closer to humanity, to imbue all literature and art with natural human feeling. The natural human feeling is always to rebel at too straight lines. The natural human feeling of a genius is to break away into a new pathway for himself—to walk over the old formulas only so far as is necessary to keep his footing; he must add some new beauty of form or expression to what has already been established. Mendelssohn is called the first of the romanticists, but, as we have before pointed out, there can be no such hard and fast line drawn in musical development; the tendency toward what we call Romanticism began with Palestrina, was indicated by the original humanizing melodies of Bach in his Passion Music, and received its first decided manifestation in Beethoven. Thereafter the development was rapid, its most powerful exponents being Berlioz, Schumann, Rubinstein and finally Wagner.

Berlioz broke very far away from classical restraint. He was the musical culmination of the stormy period in which he lived. He can never be thoroughly understood without a knowledge of his time. He was imbued with the revolutionary spirit, and his art in its strongest aspect was the art of turmoil, of fear, of unrest. The wild ride of Faust and Mephistopheles to the abyss, the mocking “Chorus of Devils” in “Faust,” and, on a higher plane, the agony of the “Lacrymosa” in the “Te Deum” are superior, in intensity of feeling and splendor of orchestration pervade all of Berlioz’s in modern music. And this intensity of feeling and splendor of orchestration pervades all of Berlioz’s compositions; but, because of his mental limitations, he could never portray with equal power, however much he desired to, the calmness, the profound self-control, of true religious feeling. Berlioz thought that he reached the point of sublimity in his “Requiem” and in his “Te Deum,” but he only really touched it in the Sanctus of the former and in the magnificent final chorus of the latter. His weakness in counterpoint is generally noticeable, although the weakness is often concealed by the rich orchestration. He had not the fine sense of reticence which held him back from extravagance and musical absurdity in those attempts which he made to reach the sublime in choral music. He had the aberrations that often accompany genius. Musically his choral works are seldom firm of structure, but they are magnificent in rhythm and modulation. They are terrible, melancholy and humorous by turns.

Much of what we have briefly said of Berlioz, as

applied to his choral music, applies also to Rubinstein; for, although Rubinstein adheres in the main to classical forms and shows somewhat the influence of Mendelssohn, especially in his earlier works, his fervor, the curious cross rhythms and cross accents and certain peculiarities of orchestration remind one strongly of Berlioz. “The Maccabees,” the “Demon,” the “Tower of Babel” and the biblical opera of “Sulamith” are especially valuable for interpretation; for, notwithstanding many long winded passages, the solos and choruses are most of them beautiful, and many of them delightful studies in Oriental coloring. “The Maccabees” presents, it will be recalled, the interesting peculiarity of unfolding two distinct styles representing the Greek and Hebrew elements.

But it is by “Christus,” which Rubinstein himself calls the work of his life, that the composer must be judged as a writer of choral music. How far did he meet the anticipations of the musical world? How far was he able to carry out his own conceptions? There has been so little study of this great sacred opera in this country that few will feel themselves capable of answering these questions. The performance abroad and the analyses that have been published and a consideration of the score will, however, convince any musician that the agitated music descriptive of those turbulent times preceding Christ’s advent; the lurid harmonies, veritable Satanic chords in the “Temptation in the Wilderness,” chords dominated finally by clear major chords; the scene before Pilate and the Crucifixion scene, which illustrate the struggle between good and evil, all represent the climax of Rubinstein’s power in orchestration, while the Messiah “idea,” as he himself calls it, the four opening bars *lento* give his conception of sublimity in theme, and the lovely strains of the “Sermon on the Mount,” the chorale of the angel’s message and song of the heavenly host, give his conception of spirituality in music. But it is exactly in these latter elements of a sacred opera that he fails to reach the highest point possible. The listener may be momentarily transported, but he is not translated. On the other hand, the vigorous “Song of the Northern King” and St. Paul’s bold words cannot be imagined in any more adequate form. As a whole the sacred opera is fitly characterized as “a series of moving pictures set to appropriate music,” and it is surely far more worthy study for the purpose of musical development than are many of the monotonous compositions of the English school, which have so long dominated our church festivals and so often, too often, controlled our secular festivals.

In this progressive day music of the old-time English school should only be offered occasionally at secular festivals, as illustrating a certain period of choral music and a certain legitimate style which has had its worthy influence, but which cannot be assumed as the only correct model to be placed before the people.

Schumann, the “champion of romanticism,” has left on record his indebtedness to Bach. He writes in 1840: “Mozart and Haydn had only a partial and imperfect knowledge of Bach, and we can have no idea how Bach, had they known him in all his greatness, would have affected their creative powers. I myself confess my sins daily to that Mighty One and endeavor to purify and strengthen myself through him.” One of the *gigues* which Schumann wrote is an almost perfect imitation of Bach. But he soon sought out his own artistic form of expression, even in his counterpoint. He did not develop his counterpoint according to classic models from a classically constructed melody, but he composed his theme in the romantic spirit, and allowed this theme to develop itself in novel and original harmonies, and he endeavored at the same time to bring his own musical views into harmony with the general system of ancient

counterpoint. And although he studied Bach carefully, he gained his knowledge of form by instinct, by his fine sense of artistic proportion. His polyphonic piano style served him in good purpose when he began to write his more serious choral works, and his early following of Schubert prevented him in great measure from overshadowing the vocal parts of his choral works by too rich orchestration. The only fault of his orchestral technique seems to be sometimes a lack of clearness and simplicity in his purely instrumental music. But in his best choral works even his faults has its value.

He understands better than Bach how to make the voice stand out distinctly against harmonic masses. He can present exquisitely what has been called “the lyric isolation of a detached emotion.” This charm is apparent in the solos of that exquisite romantic oratorio, “Paradise and the Peri,” which Schumann himself calls an oratorio “not for the conventicle, but for a bright and happy people.” Besides the songs of the Peri, so varied, yet so characteristic—exultant, as in “Let This Be My Gift”; sorrowful, as in the dirge; triumphant, as in the final hymn; such choruses as “Come Forth From the Waters” and “Wreath Ye the Steps,” the lightness and beauty of the whole composition, the unity in its atmosphere, if not in its actual structure, place it beside the greatest sacred oratorios. Schumann’s energy was sustained throughout this lovely labyrinthine maze of harmony. The whole cantata or, more properly, romantic oratorio, is clothed in light, the light and life of an Indian clime and the light of Paradise.

In intensity it equals Berlioz’s “Damnation of Faust,” and it was the point of departure for many later dramatic cantatas. Many of these almost equally deserve attention. But they must be left at this moment untouched, since it is only our purpose in this present article to indicate a few high lights in the great oratorio picture painted by Time.

**U**NDER the below title the London Times of August 10 publishes the following letter from Hamish MacCunn, the Scotch-English composer and conductor, and our readers will observe in it how THE MUSICAL COURIER theories have penetrated the Anglo-Saxon mind. It is the old MUSICAL COURIER platform, although it never could have been its platform unless it had first been an integral part of the Anglo-Saxon demand for a fair show.

The prevailing prejudices against the English language as a text for song or operatic aria must be removed, and will be as soon as we compel the foreigner to sing in English just as he has compelled us to sing in Italian, French and German. We must recognize the good it has done us to have been obliged by prejudice to become polyglots in singing, and we must now return the compliment by insisting that the foreign singer must in England and America sing in the English language. That is the very first step as always proposed in these columns. But the letter speaks for itself:

#### OPERA IN ENGLISH.

To the Editor of the Times:

SIR—The close of the season at Covent Garden suggests some comment on the operatic conditions obtaining here and abroad. At Dresden, for instance, the King of Saxony grants £24,000 a year as subsidy, the orchestra, in addition, being supported from his Majesty’s purse.

In England opera is certainly without subsidy or endowment. Moreover, opera is presented before the German, French or Italian people in their native languages, while at Covent Garden any European language other than English is invariably used.

To emphasize this remarkable contrast more strongly, it may be added that opera flourishes more strongly in many German towns besides Dresden, under equally fortunate circumstances; whereas outside of London, in the provinces of England, Scotland and Ireland, no operas are to be heard, in English or otherwise, except those given during flying visits of a week or fortnight’s dura-



tion by touring English companies. In short, there is no adequate opera in English in this country.

This subject is an interesting one to all opera-goers; but to the members of a profession which already is much overstocked and glutted by the apathetic and aimless annual output of our semi-national music teaching institutions it is more than interesting. To them it is little less than a matter of life or death.

The opera house anywhere on the Continent is one of the largest employers of skilled musical labor of all kinds. Orchestral players, conductors, principal singers, chorus singers, répétiteurs, prompters, stage managers with musical training, ballet directors, &c., go to make up a large proportion of the entire musical profession there. Here there is neither such employment to be found, nor is there any form of so advanced and inspiring a continuance of musical education.

For experience of operatic work is in itself a liberal musical education. Barred out from it as are our students and our musical public, it is almost pathetic to observe the eagerness with which any operatic excerpt in an orchestral concert program is listened to. Indeed, it may be said our most popular programs are now nearly altogether made up of extracted portions of operas—principally Wagnerian operas—with an occasional leaven added in the form of a Beethoven symphony. The contrast is always unfortunate. The listener is puzzled when asked to attend intelligently to, say, the Pastoral symphony, sandwiched between the "Walkürenritt" and the "Vorspiel und Liebestod" from "Tristan und Isolde." It is not in human nature, certainly least of all in enthusiastic student human nature, to dwell on the formal and colder beauties of the symphony. The strenuous passions and kaleidoscopic splendors of the dramatic music will quite monopolize the attention, and in this way our lack of national opera loses us more than is at first sight evident. Our appreciation of so-called "abstract" music is alarmingly on the decline, hindered, as it inevitably must be, by the increasingly frequent presence in our concert programs of (also so-called) "theatre" music. The public demands the excitements of opera. In the concert room alone, frequently without the necessary vocal parts, and always without scenery or context, can they get it, in this homeopathic form. For the student and general public there exists no opera at all. From that fertile source of imaginative education and remunerative employment our students, "finished" or unfinished, are totally excluded. The prices of seats to hear music-drama (I mean to hear it effectively) at Covent Garden are far beyond the means of most students. Indeed, the number of musicians, of all sorts and conditions, who go to the opera in London more than a few times in the course of the season is surprisingly small. Abroad musicians go to the opera constantly.

So far as this want of opera in English is concerned, the cause of our deprivation is on the surface. We are not likely to support or encourage anything we do not appreciate, nor to appreciate what we imperfectly understand. It will never be possible for us to understand the significance of music-drama until it is properly presented before us in our native language. The recent "boom" in comic operatic extravaganza is partially due to the fact that the words, often very witty and droll, are in English. Had grand opera always been presented in Germany, Italy or France in an alien tongue, it is as likely as not that their appreciation and support of it, even to this day, would amount to as little as ours. I repeat that a comparison of opera in German in Germany with opera in English in England shows, virtually, that all popular performances in Germany are in German, and that none in England is in English. This contrast applies, with some minor exceptions, equally to France, Russia or Italy, as compared with Great Britain.

It is not difficult to understand why we were in this position many years ago. Then most of our music and musicians were imported from abroad. But nowadays, when there exist among us so many excellent English, American or colonial born singers, and so many experienced translators of foreign libretti into English, it is incomprehensible. Has the English born, English speaking and English thinking "man in the street" any decided preference for music-drama in a language other than his own? Does the abstract fact of listening to German, French or Italian words wedded to music give him a keener enjoyment than if the words were English? If he does not understand the language, is the very mystery of it comfortable to his imagination? If he does happen to understand, is that amount of his delight so much the less? There may be some grain of truth in this suggestion, for our insular worship of anything from "foreign parts" is very characteristic of us in other connections than those musical.

It has sometimes been said that English is a difficult or ineffective language in which to sing. So far from this being the case, it is one of the most fluently beautiful, and for lyrical or dramatic purposes one of the most readily "painted" by the infinitely varied resources of musical inflection and emphasis. Even if the hack-

neyed foreign sneer were true, which it is not, that the English cannot act, surely it would be possible for foreign singers to learn English versions for use in this country on their visits here to demonstrate their vocal and histrionic superiority.

They are not to be blamed for coming. The immense sums which they are paid enable them to afford to perform in their own state aided opera houses at a reasonably modest remuneration. It has, I think, been pointed out before that in this oblique manner we are very obligingly helping to subsidize foreign opera houses.

Let the singers be of any nationality whatever, we should surely have at least one national opera house at which all performances are in English. I know this has been said before, and it will probably be repeated yet again and again, while enterprise and capital are being diverted and devoted, with misguided zeal, to the establishment in London of German or French—and possibly Japanese—theatres. The reiterated parrot cry that art has no nationality is as irrelevant in this connection as it is mischievous when universally applied. Bread has no nationality, yet the Germans prefer to call it *Brod* and the French *pain*. We call it bread.

Without doubt we are a theatregoing people. And it is well worth noticing that we are partial to a running orchestral accompaniment to the more energetic climaxes, or the extra pathetic episodes, of our spoken plays. I allude to what the programs call "incidental," and the profession knows as "dramatic" music. Its application at the proper moment is quite a little art by itself. Here, at least, are the elements of an instinctive desire for music with drama, if not for music drama. But there are not wanting signs that the public taste is still further advanced.

In the provinces, and in London, performances by touring companies of opera in English (Wagnerian opera especially) have often evoked the greatest enthusiasm, even when given under the most disadvantageous and discounted conditions. "Tristan and Isolde," "The Flying Dutchman," "Tannhäuser" and "Lohengrin" have been received (principally "Tristan and Isolde") with the wildest demonstrations of delight. Having produced and conducted all these operas, for two separate companies, in London and in the provinces, I can vouch for the truth of this.

That infinitely better performances are easily possible, with the material which is now ready to our hand, no one could question who has any acquaintance with the subject. We have a plentiful supply of accomplished singers of opera in English. We have orchestral players second to none in the world. There are excellent English translations of all the best operas. We have native conductors who have reason to know their business, and opportunity and practical experience are all that is necessary to give us more of these. A bright, good-looking, intelligent and young voiced chorus is very readily mustered. We have many suitable theatres, and experienced stage managers, and, it but remains to add, a sympathetic public patiently waiting for us to begin.

I say begin, for, excepting perhaps some performances of Sullivan's "Ivanhoe" in the ill fated opera house which the late Mr. Carte inexplicably attempted to establish on the run of one opera, no performances of opera in English, in or out of London, have been half so good as they could have been.

The old Carl Rosa Company, good as their representations were in the troupe's best days, have been and are like all existing touring companies at the present day, hampered by the want of anything approaching a really adequate orchestra.

And yet the performances of those companies were and are enthusiastically welcomed, again and again, by delighted and grateful audiences. But it will be necessary for this question of the orchestra to be taken in hand seriously by any manager who hopes to keep pace with the times.

A competent orchestra—both in quality and quantity—is of the first necessity, even if some rows of stalls must be sacrificed for its accommodation. And in the light of what I have seen, in one company in particular, it should be said that it is foolish, or worse, to suppose that quality can be secured otherwise than by paying adequately, if reasonably, for it.

It is quite possible to make opera in English pay its own way, even without subsidy or endowment, and certainly without approaching the starvation or sweating of anyone.

Few would venture to deny the existence of a widespread and urgent demand in London and in the provinces for opera in English.

Are we then, only for the want of organization and co-operation, to let matters drift along as they are?

Or have we any reason to hope confidently for a time to come soon when opera at a moderate price, adequately but not extravagantly supported, shall be regularly performed before English audiences in the beautiful and expressive language of this land? I am, sir, yours faithfully,

AUGUST 2.

HAMISH MACCUNN.

IN another column of this issue our readers will find an interesting article reproduced in part from the New York *World* of last Sunday, which relates the merry war over a conductor for the Philadelphia Symphony Orchestra. "Prof." W.

**FRITZ SCHEEL'S TRIUMPH.** Damrosch, of Willow Grove, was beaten in a fair fight waged by the fairest of women, and Fritz

Scheel, the graceful and skillful, won hands down. While admitting that "Prof." Damrosch is a musician, he is not the man fitted by nature to aspire to the position of conductor of a symphony orchestra. Wielding the baton at the unimportant summer concerts at Willow Grove is one thing, and conducting great works before discriminating audiences in the regular musical season is quite another thing, and fortunately the cultured people of Philadelphia have demonstrated that they know "who's who."

IT is a curious fact in the modern history of art that music was so long denied access to our universities on the same or even approximate footing with the other arts. Even in the infancy of its evolution as an art its value as an educational factor

#### UNITY OF THE ARTS.

was recognized by the most highly civilized nations of antiquity. And the truth of most of the moral, educational and sociological theories of Egypt, India and Greece we latter-day nations have been obliged to accept. But in music, though as to theory we may move in admirable circles, how many astonishing tangents have we described in practice!

Music is even now looked upon by many in the same light as dancing. And we know that dancing, even that most poetic phase known as Greek posturing, would not for a moment be tolerated as a serious study by the grave and reverend seigniors of Oxford, Cambridge, Columbia or Yale. Music is still looked upon by many a worthy Presbyterian and Puritan as having its origin in the devices of the Evil One. And a really moral musician is regarded as a brand mysteriously snatched from the burning. Music is still far from holding its own with the other arts. It is regarded by many musicians even as sensuous and demoralizing per se.

Yet when we look at the arts together, consider them as they appear standing side by side and moving down the centuries in constantly varying paces—not keeping step by any means—we are compelled to see that they spring alike from the same primal impulse, and have all reached their present complex state through the operation of the same regular laws. All springs, according to the best reasoning of scientists and metaphysicians, from the play impulse, the spielend of Kant, the free and spontaneous activity of Herbert Spencer. As primitive man, after gratifying his actual every-day needs, acquired some superfluous energy, engendered by the excitement of battle or of the chase, he described on returning to his companions, by mimicry, by gesture and movement, the scenes he had passed through. In these two ways seems to have been accumulated all the raw material of art—that material which under the influence of the principle of order finally reaches artistic expression in what are known as our five great arts—poetry, painting, sculpture, architecture and music, this being the relative order in which they appear of interest to humanity.

These arts have all arisen from the necessity of satisfying a certain desire inherent in man's nature—a desire for artistic satisfaction. This need for artistic satisfaction increases with expression. And the power of expression increases with culture—

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These arts, moreover, are all linked together by the fact that each forms—in somewhat technical phraseology—an aggregate of parts arranged in accordance with certain mathematical relationships. Each art, it must be remembered, has for its ultimate aim the expression of some essential feature of things in such manner as to give artistic pleasure. And all these arts are alike in that they may give impersonal pleasure—a pleasure that is satisfied by observing or listening, and is independent of any sense of possession or of use. It is for this reason that the real pleasure in any art is disassociated from utility, that it may be called in its highest evolution disinterested or playful. Art, to repeat in meaning, if not in words, is the ideal manifestation of energy, and is evolved from crude material sources. On the lower plane of life we have simply play, free energy, surplus of vigor, which—to use the reasonable classification most generally received and which is tabulated concisely by Prof. G. Baldwin Brown, of the University of Edinburgh—gives the bird's song, the mimic gesture, construction from motives of pleasure or display; these are common to man and animal alike.

On a higher plane of life, along which man alone can move, we have rhythmical movement and utterances, song and music with time added, adornment with feeling for pattern, decoration in form and color, construction with sense of proportion. Art thus in its highest form has its impulse in a state of ideal excitement.

There are many interesting points of similarity between the arts, and the attempt to puzzle these out and classify them gives fruitful occupation to the leisure hour of many theorists, who are often fantastic in their views; or scientists, who are always sober in their deductions, although their deductions are variable and subject to change. This resemblance among the arts is a fascinating study, but one with which we cannot, save for a moment, concern ourselves. It is only well to note, as bearing on our aim, that architecture was the first of the arts to reach a high stage of development, and music the last. The order of development in the history of art has been architecture, sculpture, drama, painting, music. Three of these arts are directly imitative. A statue represents man himself, a painting delineates man (for landscape painting is a modern phase of painting), the drama sets forth characters.

Music resembles these three arts in that sound is analogous to human speech—to the human cry expressing emotions and agitations of a living, sensitive being. Architecture resembles these three arts in that it is based upon the same underlying laws of construction. But architecture, the first of the arts to reach approximate perfection, and music, the last, have the most striking points of resemblance—a truth long ago recognized by one who said that architecture was frozen music. That was a poetic expression, but one which might be more justly reversed by saying that music is living architecture, form animated by soul, spirit, feeling, mind, whichever term may be preferred.

Both music and architecture are strikingly alike in that each bodies forth some one dominant characteristic of nature or man. Strength, elegance, grotesqueness, simplicity, severity, serenity, are expressed in architectural lines; we are brought to see the dominant meaning and appreciate it according as we have before us a Greek temple, a mediæval cathedral, a highland castle or a little Trianon. And as architecture combines materials in such proportions as to show the character aimed at, so from the number of sounds forming the scale and from the relationship of chords the musician consciously selects those which will best present his idea of joy or sorrow, of love or hate, of turmoil or serenity.



## ON MUSIC.

BY WALTER SAVAGE LANDOR.

Many love music but for music's sake;  
Many because her touches can awake  
Thoughts that repose within the breast half dead,  
And rise to follow where she loves to lead.  
What various feelings come from days gone by!  
What tears from far-off sources dim the eye!  
Few, when light fingers with sweet voices play,  
And melodies swell, pause, and melt away,  
Mind how at every touch, at every tone,  
A spark of life hath glistened and hath gone.

DID you ever read what Georges Bizet wrote of himself as composer? "I am an eclectic. I lived three years in Italy, and I have been influenced, not by the shameful proceedings of that country, but by the temperament of some of its composers. My sensual nature is gripped by that fluent, lazy, amorous, lascivious, passionate music. By convictions I am a German, heart and soul. I put Beethoven above the greatest, the most renowned. Only one man was known to make music *quasi-improvisée*, or at least music that seems so—and he is Chopin, a strange and charming personality, inimitable, not to be imitated. Mendelssohn, among other faults, treats sometimes his symphonic andantes as songs without words. I have always noticed that the compositions the least well rounded are always the dearest at the moment of hatching."

Constance Bache tells a good story of Sir Julius Benedict:

Every music professor, she writes, has gone through that awful half hour directly after lunch, when the first pupil has begun her lesson, while the balmy summer air, and the hum of the bees through the open French window, steal soothingly upon the senses, and put to flight those severer and harsher tones which the well worn school piano is giving forth in its customary labored manner—so customary, in fact, that it only serves to intensify the few moments of oblivion, which overtakes the weary brain—(after lunch).

It was in waking from such a moment of beatific peace that Sir Julius collected himself sufficiently to say, "No, Miss Smith, you did not play that right."

"Oh, I am not Miss Smith," she said, "I am the next pupil!"

Havelock Ellis has spent some years in tabulating the references to colors in literature. Yellow is rarely mentioned in the Bible, and blue not at all. Blue is not mentioned in Homer; red rarely, but he mentions yellow twenty-one times in a hundred. Since the Christian era red and yellow are mentioned most frequently, but blue is referred to twice as often since the sixteenth century as before. Poe mentions yellow twice as often and blue about one-quarter as often as any of his contemporaries in the list. That the color sense is a late development is shown by the fact that the natives of South Africa can distinguish only white and black (which are not colors at all) and red. Blue they call black, and yellow red. Green they cannot distinguish at all, confusing it with yellow and red both.

A performance of "The Barber" was being given in honor of Rossini in the local theatre. While the overture was in full swing he noticed a huge trumpet in the orchestra, manifestly blown with remarkable force and continuity by a member of the band, but not a sound in the least akin to the tone of that instrument could he hear. At the close of the performance he interviewed the conductor and asked him to explain the purpose of the noiseless trumpet. He answered: "Maestro, in this town there is not a living soul who can play the trumpet, therefore I especially engaged an artist to hold one up to his lips, binding him by oath not to blow into it, for it looks well to have a trumpet in an operatic orchestra." Rossini's answer is not recorded.

Sophie, the late Duchess d'Alençon, daughter of the Archduke Maximilian, was a remarkable woman. Born in 1847, she was at the age of nineteen the most beautiful woman at the Bavarian court. Like her sister, the late Empress of Austria, she had a magnificent figure, dark eyes and black hair. At this time Ludwig II. was King of Bavaria, being then twenty-one years of age. The King was of a romantic character. He was ambitious and idealistic, a great lover of art, and one of Wagner's most enthusiastic admirers and protectors. His love of Wagner music amounted to a passion. In this the Princess Sophie sympathized with the King. The common interest in music attracted them to each other, and soon the King became the constant companion of his cousin. It was not long before the court perceived that the King was deeply attached to Sophie, and that she seemed to reciprocate his affection. The enthusiastic nature of the King manifested itself in these days of his first love. He was extremely happy, and wrote to his fiancée letters of the deepest tenderness and affection. The Princess was in the habit of turning these letters over to her father, and through his carelessness they fell into the hands of unscrupulous courtiers. One of them was addressed To My Dearest Elsa, and signed Lohengrin.

Great was the preparation made for the royal nuptials. It was the ambition of the King to make it the greatest royal wedding of modern times. He was, during all his life, most lavish in his expenditures and a great lover of display. His castles are monuments of prodigality. All Munich was to celebrate the wedding, and the crowned heads of Europe were to lend pomp to the occasion by their presence. While the preparations were proceeding on a great scale, the King, without a word of warning, suddenly left Munich, and, accompanied by two servants, went to his castle on Starnberg Lake. Soon afterward it was announced that the King had broken the engagement. At that time but few knew the true reason for the King's action, and these few are so nearly concerned in the shipwreck of royal love that they were most careful to guard the secret. The wedding had been set for August 25, 1867, the date which was also the birthday of the King. Ludwig, however, forbade any celebration of the anniversary, and spent the entire day in the solitude of the Bavarian Alps. Only a few days before he had written to the Princess Sophie: "I thought I had your heart, but I know I never possessed it. You wish my hand, but you care nothing for my heart. She who is to be my Queen must love me truly. Farewell!"

The rumors which were first whispered as to the cause of this love tragedy at the Bavarian court have since the death of the King been proved historical facts. While the King paid his devotion to the Princess, and while she simulated affection for him, she secretly maintained a desperate flirtation

with a handsome young officer named Hanfstaengl. The officer was a son of the Councillor Hanfstaengl, one of the most versatile artists of Bavaria. So deep was the love of Sophie for Hanfstaengl that she gave him some of her most costly jewels, and the discovery of these gifts led to the disclosure of her unfaithfulness. She was obliged to leave the court. Soon afterward she married the Duke d'Alençon. King Ludwig became a woman hater. He had lost all faith in the sex.

On June 16, 1886, he committed suicide in Starnberg Lake. The death of her cousin deeply affected Sophie. She became mentally unbalanced, and spent a number of years in an asylum at Graz, in Austria.



The late John P. Jackson, who was at one time music editor of the *World*, told me the other side of the story. It was a fit case for Havelock Ellis and other psychologists of the morbid. It was also very sad, very dreary. Ludwig, for all, was a great monarch, a true idealist, a man who realized his dreams. D'Annunzio writes very wonderfully of him.



"Bless my soul!" cried the shade, as he entered the golden gates, and they gave him a trumpet; "I never learned to play this thing!" "That's the reason you're here," remarked St. Peter. Perhaps this was the ghost of the mock-trumpeter Rossini tells about.



Hervé, the French composer, whose opera "*Le Petit Faust*" was once the rage in Paris, began his musical career as an organist. When a boy he strolled into church one day and persuaded the blower to let him try the organ after service. He then improvised something wonderfully sweet and strange. The priest happened to hear it, strolled in and was amazed. "Where did you learn to play the organ, my boy?" he asked. "This is the first time I have played it, Father," was the reply. "Well you had better apply for the post of organist here," said the priest; "there is a vacancy next week." The boy applied and was accepted.

I don't believe the story. It takes a year at the very least to master the mere mechanical side of the instrument. By this I mean learning the names and functions of the stops, the manuals and the pedals. To manipulate them properly takes years. To play music is another and more difficult story. Yet we are to believe that something intangible we call "genius" could reveal all these mysteries to a young man, make flexible his fingers, musical his brain! What nonsense! It takes time even for genius to limber up and find itself. The young Hervé was having fun with the reverend sir. And that vacancy the next week! Oh, the long arm of coincidence!



Left alone in this ebb tide of realism, says Edmund Gosse of Zola, a sort of roughly hewn rock giant on the sand, M. Zola finds himself misunderstood, insulted, abandoned. And in his isolation he is grander; he is an object of more genuine sympathy than ever he was in the days of his overwhelming prosperity. Adversity—a very relative adversity, which does not affect the enormous bulk of his sales and his royalties—has been salutary to M. Zola; it has acted on him as an astringent. It has made him pull himself together and practice his pectoral muscles. It has even had a favorable effect upon his style, which seems more direct, less burdened with repetitions, less choked with words than it usually is. Zola is very angry, and wrath is becoming to him. He seizes his club and glares around upon us. The effect is distinctly tremendous; he looks like Hercules, and sometimes a little like Polyphemus.

To be serious, the reaction against Zola has cer-

tainly proceeded too far. It has become a shield behind which all manners of effeminacies have concealed themselves, and, if he were the devil, it is time he should have his due. And nothing could be less like the devil than Zola. He is a strenuous, conscientious bourgeois, rather sentimental, very romantic, with a theory of life which has ridden away with him and makes him believe he ought to be squalid and obscene wherever existence is obscene and squalid. But the heart of him is a heart of gold, and any candid person who carefully reads him will see how unaffectedly the author is on the side of the angels. His very faults are virtues turned inside out.



When a Hebrew financier of London was spoken to the other day about the Zionistic scheme for restoring the Jews to Palestine, he said: "I would rather be Jew of the Kings in London than King of the Jews in Jerusalem." I fancy that it was Zangwill who turned that neat epigram.



Monkey musicians some 3 or 4 inches high, imitations of the old Dresden make, are plentiful, but when you have the real thing these little figures have their value. At a recent sale in London one grand orchestra of monkeys, sixteen in number, of real old Dresden, brought about \$1,000. The Wedgwood Barberini vase, one of the fifty made by permission of the Duchess of Portland, brought 87 guineas.

Now here is a chance for the comparatively easy acquisition of a permanent orchestra—a well behaved one at that.



In a review of T. B. Saunders' recent volume on Schopenhauer, a writer in the London *News* agrees with the author that Schopenhauer "put more faith in the artist than in the philosopher."

It may be added that he himself was much more of an artist than a philosopher. The great popularity of his pessimistic philosophy with the world chiefly consists in the fact that in reading him the average man has the satisfaction of telling himself that he is plunging into the most portentous depths of philosophy, while he has also the pleasure of reading a most brisk and entertaining author. But Schopenhauer's finest passages are purely rhetorical. At the end of his essay on "The Metaphysics of Love" he describes how amid all the strife and agony of life two lovers look at each other. "But why so secretly, timidly and stealthily? Because these lovers are the traitors secretly endeavoring to perpetuate all this distress and drudgery, that otherwise would reach a timely end." A more dramatic touch in the literary sense it would be difficult to imagine; it has all the energy of some scripture of the devil. But if Schopenhauer asked any sane man to believe that this really was the reason of the shyness of lovers, he was a man simply devoid of any conception of the meaning of the fact or falsehood. Schopenhauer was a poet, and he had all the advantages of that position. The poet may only see a fraction of the universe, but at least it will be a fraction of the real universe, the universe of passion and experience. A philosopher may live in a mere phantom universe, a universe of symbols and generalizations, as painted as the scenery of a pantomime. His stars and spaces are often more artificial, more the work of his own hands, than the elflands of the artist. All this advantage of the realism of poetry Schopenhauer has.



Englishmen are proverbial in remembering the sense of puns and in forgetting the words, so that their attempted repetitions of them frequently require explanations before the humor is perceived. Here is a characteristic one sent us by a San Diego reader

of the *Argonaut*: "There is a strained feeling between the two aspiring cities of the south—Los Angeles and San Diego—and the disesteem of the former for the latter found expression lately in a story told at a public banquet. This is how an Englishman, laying down a Los Angeles newspaper in a San Diego club in a burst of laughter, proceeded to tell the cause of his mirth: 'This paper says that at that banquet a fellow told a minstrel story about one fellow saying that he didn't like Los Angeles; her streets were crooked; they weren't as straight as the streets in San Diego, and the other fellow got back at him by saying that when Los Angeles had been dead as long as San Diego her streets would be as straight.' This was followed by a fresh burst of laughter from the story teller amid the calm speculation of his hearers. One of them, picking up the newspaper and reading, enabled the rest of the company to share in the gaiety, when it appeared that the retort was that 'when Los Angeles has been dead as long as San Diego she'll be as well laid out.'"



J. L. Toole once gave a supper to eighty of his friends and wrote a note to each of them privately beforehand, asking him whether he would be so good as to say grace, as no clergyman would be present. It is said that the faces of those eighty men as they rose in a body when Toole tapped on the table as a signal for grace was a sight which will never be forgotten.



The following suggestion, which is at least ingenious, is made by Harold Littledale in the London *Athenaeum* as to the meaning of the mysterious "Vllorxa" in "Timon of Athens," which has puzzled many commentators: "My theory, at least, is that the word as it stands is nothing more than a running together by the printer of four words—two being numerals and one a contraction—into the mystic crux *Vllorxa*. Let us divide it—*VII-or-X-a*. The only question is as to the *a*. This I take to stand for *or*—other. Thus the folio makes Timon say to his faithful steward:

Go, bid all my Friends againe,  
Lucius, Lucullus, and Sempronius Vllorxa: All  
He once more feast the rascals.

What Shakespeare meant Timon to say was this:

Go, bid all my friends again,  
Lucius, Lucullus, and Sempronius:  
Seven or ten other: All!  
I'll once more feast the rascals.

As the printer could not make out the (probably close written) numerals and contraction he printed quite faithfully what he took to be a Greek name. The contraction *or* for *other* is still in common use, and, written carelessly, closely resembles the loosely written Elizabethan *a*, in which the stroke often stood out from the *o*, though joined at the top."



Helen C. Candee in the *Literary Era* writes of the author of "David Harum," and relates an anecdote concerning Mr. Westcott:

He was fond of telling of an occasion on which he was invited to sing at a concert in one of the smaller towns of Western New York. On this perfunctory jaunt—which was quite without interest to the fastidious Mr. Westcott—he was saved from such a hotel as that which insulted John Lenox by the hospitality of the man who organized the concert, a person of much local importance. The musical affair passed off satisfactorily with the help of the neighborhood talent, assisted by Mr. Westcott's rare voice. As Mr. Westcott was about to retire his host came timidly to his room, carrying two long paper boxes. "I leave the house so early in the morning to go to my factory," the man explained, "that I'm afraid I may not see you; but I want to give you something for your singing to-night. Now, here's two pair of the very best whale-

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boned corsets that our factory turns out, and I want you to take them home with you." When Mr. Westcott found he could not even protest effectually, his sense of humor came to his relief, and the fastidious man of cultivated extravagances stalked home laughing, the next day, with two pair of useless corsets in exchange for his matchless songs.

The author of "David Harum" is said to have possessed an excellent baritone voice.

W. C. Brownell's appreciation of Matthew Arnold published in the July *Scribner's*, is a sound and beautiful piece of critical work. He touches on the technical side of Arnold's poetry in the following passage:

"On its æsthetic side its reliances are few. In the mass it is unmusical—at least in the sense of being independent of music as a reliance. It is absurd to find it cacophonous, as is sometimes asserted, and to maintain that its author had no ear—though, perhaps, had his ear been more sensitive he would not have cited Keats' 'peaceful citadel' as 'quiet citadel.' There are metres which he handled with instinctive felicity—witness 'Heine's Grave,' 'Rugby Chapel,' 'A Forsaken Merman.' But they are not, so to say, musical metres. His repugnance to balladry, his recoil from sing-song, his partisanship for the hexameter, are significant. His feeling for the slower vibrations of rhythm in the citations he holds up as models almost indicates a preference for intonation to song. Quoting Gray's statement that 'the style he aimed at was extreme conciseness of expression, yet pure, perspicuous and musical,' he says that Gray is 'alone or almost alone (for Collins has something of the like merit) in his age.' Compare with this the celebration of Collins by Mr. Swinburne, who is a master of music in poetry, whose verse is often music *et proterea nihil*: 'There was but one man in the time of Collins who had in him a note of pure lyric song, a pulse of in-born music irresistible and indubitable; and that he was that man he could not open his lips without giving positive and instant proof. The Muse gave birth to Collins; she did but give suck to Gray.' An examination of Arnold's poetry would show many musical lines, sometimes a happy note like a sudden bird call, a thrilling dactyl, a tetrasyllable of liquid cadence enforced by appositeness recalling Keats himself. But at the same time these are elbowed by awkwardness of scansion, eccentricities of ictus, and now and then a positive cessation of lyric tone, as though in obedience to the rubric 'spoken.'

An *Evening Post* London correspondent—"P. A. H."—prints some very interesting views about Ibsen's poetry. He says:

One of the features of the literary journals has been the publication of a sheaf of translations of Ibsen's poetry into English. Some of them have peculiar personal interest. Thus, it will be remembered, that, in the course of a public address delivered by Ibsen to a body of students who fêted him after his recall to Norway, he said: "I have never made my private concerns of any kind the subject of a literary work. These private facts and feelings seemed to me in earlier and harder times less important than I have since very often been able to understand. When the eiderduck's nest has been plundered once, twice, thrice, it has been robbed of many illusions and great hopes in life." The reference is to the poem which English read-

ers have been presented with the following translation:

#### THE EIDERDUCK.

The Eiderduck dwells in the Northman's Land,  
Where the gray waves wash the frozen strand.

She plucks the tender down from her breast  
To make a lining warm for her nest.

The fisher recks naught of her loving care.  
He climbs to the nest and plucks it bare.

But what though the fisher her store hath ta'en;  
She strips her bosom yet once again.

Once more he robs her, and yet once more  
She lines her nest from her bounteous store.

The third time, the last time her nest is laid bare,  
Then she spreads her wings to the warm spring air.

With bleeding bosom she cleaves the night,  
To the south, to the south, to the land of light!

One other poetical allegory, included in the present translations, which, it should be added, are published in to-day's *Outlook*, may be quoted here:

#### THE MINER.

Break in thunder, wall of rock,  
At my hammer's tempest-shock;  
Myriad voices of the mine  
Call me to its inmost shrine.

Glistening spirits beckon me  
To their sunless treasury,  
Veined gold all burning bright,  
Diamond and chrysolite.

In the mountain's gloomy breast  
Silence dwells and endless rest;  
Break a pathway, hammer mine,  
To the mountain's inmost shrine!

Once I loved the earth so fair,  
Sun and stars and boundless air,  
Childlike gayly wandering  
Down the flowery path of spring.

But I have forgot the light  
In the gloom of endless night,  
And the forest's hymn divine  
In the cloisters of the mine.

Here I came in guileless youth  
Eager in my search for truth,  
Here an answer thought to find  
To the doubts that rack my mind.

All is silence, all is gloom  
In the mountain's living tomb;  
Not a voice my soul to clear,  
Not a ray my path to cheer.

Have I failed then? Does the way  
Lead not to the upper day?  
Yet I know the heaven's light  
Would but blind my dazzled sight.

Deeper must I break my way.  
There is peace enthroned for aye;  
Cleave a pathway, hammer mine,  
To the mountain's inmost shrine.

What though darkness be my lot,  
Strike, my hammer, falter not;  
What though every hope be vain,  
Strike, my hammer, strike again.

#### Americans Give Muscale In Florence.

MR. AND MRS. EDMUND SEVERN, Francis Walker and Miss Augusta Galbraith, a vocal pupil of Mrs. Severn, appeared at a musicale given several weeks ago at the handsome villa of Madame Stefani, in Florence, Italy. A number of distinguished people were among the guests, and especially worthy of mention was the singing of Miss Galbraith. Her number was an aria from "Robert the Devil." The hostess and guests overwhelmed the young American by their congratulations.

Mr. and Mrs. Severn, Mr. Walker and their American pupils, who have so profitably passed the summer at Mr. Walker's school in Florence, expect to sail from Genoa for New York on September 2.

#### JEANNETTE M. THURBER

#### ON MUSICAL EDUCATION.

THE MUSICAL COURIER has asked of Mrs. Jeannette M. Thurber, the founder and president of the National Conservatory of Music of America, some interesting questions pertaining to the musical education of young people seeking the life of a teacher, as well as the more ambitious career of the concert and the operatic world.

We glean for our readers the following views of a woman whose experience has been wide, and one who takes the subject very much to heart. "You cannot begin too early," thinks Mrs. Thurber, who originated the idea of children's concerts, under Theodore Thomas, in the old days, and of children's examination day for piano and violin at the National Conservatory of Music. "At five or six girls should begin, for they usually exhibit aptitude for music earlier than boys. Let the earnest parent or guardian place his child in the care of a capable teacher. No teacher can be too competent, as the brain in childhood is tender and plastic and earliest impressions are the most lasting, even though unconsciously absorbed." The institution over which Mrs. Thurber presides has many tiny pupils, and it has been this lady's experience that a good beginning greatly smooths the way.

"The course should not be too strenuous at the start, and for the aspirant to vocal honors and for the teacher it should be thorough. The teacher need not execute so brilliantly either with the voice or at the keyboard, but she must be mistress of the art of interpretation, the art of impartment of her knowledge, which consists not so much in filling the pupil with bald theoretical facts, as quietly and persistently educing from the student her talent." Mrs. Thurber can point with pride to hundreds of men and women all over the country, former pupils of the National Conservatory, who are to-day earning in an honorable manner their own livelihood on the concert stage and in the classroom.

The plan pursued by Mrs. Thurber at the National Conservatory regarding the formation of teachers is a singularly apt instance of her close study of the subject. By a system, of what might be called musical apprenticeship, the pupils desirous of embracing the arduous career of teaching, begin a sort of post-graduate course by teaching in the preparatory classes. As time passes they are promoted to a higher grade, and so you may find in the faculty teachers who prove capable and valuable aids to their masters. The value of this is obvious. A unity of method is obtained, and there is no necessity of breaking in raw recruits. The work of promotion goes on steadily, silently, and thus the National Conservatory not only makes excellent pupils, but actually creates teachers and gives them pupils to teach.

It would be difficult to give off-hand the exact figures of the average earnings of music teachers. So much depends upon native ability, a good start, dogged perseverance and stability of character. To those who persist the reward is certain; not only a very comfortable living, but in some cases affluence. There is really more money made in music than in any other artistic profession. Mrs. Thurber believes in a complete course of violin or piano playing, if the latter instrument is contemplated; not only for ground work, but the attainment of a fair degree of executive proficiency. With the masters of the instruments in New York city there is no need of a trip abroad except for recreation and as a means of securing general culture. It is imperative that the study of the violin should be begun at an early age. With the voice the greatest care should be exercised to start on the right lines, and as study can never be said to end, no exact point can be indicated at which a teacher should stop. With the pupil who desires public honors the case is different. Her teacher should tell her when she is ready, and public experience and criticism should do the rest. Mrs. Thurber considers that piano study should be obligatory for all music pupils. It develops the harmonic sense.

Retired singers do not always make the best teachers. The good teacher is born as well as made, yet there are many instances in which professional artists have abandoned public life to become capital instructors. Indeed, constant public appearances give an artist an equivoque that can be gained nowhere else. Repose and experience tell heavily in the classroom. Naturally, an artist with the faculty of imparting knowledge is superior to the routine teacher. The subject is too large to be easily discussed, although Mrs. Thurber sides with those artists who have tasted of artistic success and whose experience has been varied. The parochial teacher may never hope to vie with her public rival in certain phases of her art, especially in

## The National Conservatory of Music of America,

128 East Seventeenth Street,  
NEW YORK.

JEANNETTE M. THURBER, PRESIDENT.

Artistic Faculty, consisting of

RAFAEL JOSEFFY,  
ADELE MARGULIES,  
LEOPOLD LICHTENBERG,  
LEO SCHULZ,

HENRY T. FINCK,  
MAX SPICKER,  
CHARLES HEINKROTH,

AND OTHERS.

The seventeenth scholastic year begins September 3 and ends May 1. Annual entrance examinations: Piano and Organ—Sept. 17, 10 A. M. to 12 M. and 2 to 4 P. M. Violin, Viola, Cello, Contrabass, Harp and All Other Orchestral Instruments—September 18, 10 A. M. to 12 M. and 2 to 4 P. M. Singing—September 19, from 10 A. M. to 12 M.; 2 to 4 P. M. and 8 to 10 P. M. Children's Day—September 21, Piano and Violin—10 A. M. to 12 M.; 2 to 4 P. M.

those branches which pertain to stage deportment, diction and dramatic characterization. As for the much discussed problem of studying at home or abroad, Mrs. Thurber is an American of the Americans. She has proved that in the National Conservatory, an institution free from any taint of commercialism, one may enjoy and profit better by a musical education there than by going to Paris, Berlin or Vienna. A high order of instruction is maintained and the perils of a residence abroad, perilous for most young persons, is avoided. And the results prove the wisdom of this undertaking, for on the authority of Mrs. Thurber America is full of talented young folks who have received their sole education in America.

Not all children should be made to study music, although it never can harm them, arousing as it does the rhythmic nature and being generally refining in its influence. But in many cases it is a waste of time and sheer cruelty to force a child to the piano when the same child may have talents in other directions.

No age can be set when one may be assured of success, for the wonder child, the precocious boy or girl, upset all preconceived notions on the subject. The average is between twenty and thirty for instrumentalists. Singers usually win honors earlier and easier.

The first quality necessary for a musical career is of course marked talent—a talent that does not hide itself under a bushel; the next quality, a most needful one, is perseverance in the face of obstacles. Without dogged patience nothing can be attained.

There is but one course to pursue to obtain the highest honors in musical art—the course of undaunted industry. Sound musical training backed up by talent and energy will practically accomplish anything. There is no royal road to success, artistic or pecuniary. Chance, good luck, as it is called, is an element not to be despised; but it must be noted that every artist who has attained eminence has acknowledged that good hard work is the principal means of conquering obstacles of all sorts. The main quality besides musical talent that is most contributory to success is sound, common sense; in other words, a clear head which is not confused by either failure or success, the latter usually being the most unsettling. A good head is generally the result of a good heart, a clear conscience. Without principle one may become an artist, but a great artist never.

#### Faelten Pianoforte School.

THE music teachers who are attending the summer session of the Faelten Pianoforte School listened to an exhibition by several pupils of the juvenile department last Thursday, in Faelten Hall, Boston. They expressed themselves as highly pleased with the results of the Faelten system of instruction, particularly in its development of the musical intelligence and appreciation of the pupils. No special preparation had been made for this exhibition, some of the pupils having not been seen by the teachers since the close of the regular session ten weeks ago.

The following program was performed from memory:

Sonatina, op. 55, No. 1.....	Kuhlau
Anna Pumphrey.	
Sonatina, op. 43, No. 1.....	Alban Forster
Mary Pumphrey.	
Nos. 27, 21, 52 and 57, from the Staff Reader.....	Faelten
Myrtle Morse.	
Minuet, F major; Allegro, D major; Andante, C major.....	Haydn
Robert Gibb.	
Sonatina, op. 42, No. 3.....	Forster
Gladys Copeland.	
March, Horseback Ride and Etude, from op. 75.....	Raff
Elizabeth James.	
Catch Me if You Can and Goblin's Dance.....	Henriques
Rondo, La Matinee.....	Dusseck
Ruth Rapoport.	

## RICH WOMEN AT WAR OVER AN ORCHESTRA.

Philadelphia Society Rent by Strife Between Mrs. Cassatt and Mrs. Robinson.

### FIGHT ON TWO SEASONS.

Mrs. Cassatt Finally Routs Her Enemy by Successful Formation of the Philadelphia Orchestra.

### BIG FUND HAS BEEN RAISED.

Faction that Wanted Walter Damrosch as Conductor Now Sings Praises of Fritz Scheel.

PHILADELPHIA, August 17.—Two wealthy society women of the Quaker City who have been striving against each other for the past two years for the establishment of a permanent symphony orchestra have finally fought a decisive social battle, which resulted in a victory for the faction of which Mrs. A. J. Cassatt is the leader. The opposing force has deserted Mrs. W. H. H. Robinson, its leader, and gone over to the camp of the victor.

The result is that Fritz Scheel is the conductor of the Philadelphia Orchestra instead of Walter Damrosch, who was being championed by Mrs. W. H. H. Robinson. Not that Mrs. Cassatt does not admire the young American conductor and composer, and might at one time most willingly have co-operated in his selection, but for the reason that Mrs. W. H. H. Robinson forgot to invite Mrs. A. J. Cassatt to be a member of a certain committee which the former had named for the purpose of raising a fund to endow a proposed orchestra, of which Mr. Damrosch was to be the leader.

Both the contending parties have in turn been president of the Eurydice Club, an ultra-social amateur female chorus. The late Michael H. Cross was the original conductor of the Eurydice, and for the past two seasons it has been directed by Frank Damrosch. It was in the management of this society and in the selection of a conductor to succeed Mr. Cross that the ladies first crossed foils, but no open warfare was declared until Mrs. Cassatt was ignored by Mrs. Robinson.

### BOTH PROMINENT IN SOCIETY.

Mrs. Cassatt, the wife of the president of the Pennsylvania Railway, has long been a patron of music and is a close student of all that is classical, while Mrs. W. H. H. Robinson is an enthusiast among musical enthusiasts.

One success after another followed in the management of everything Mrs. Robinson attempted, from the guarantee for the Damrosch opera season to the concert of 1899 given for the Manila heroes. At this the "Te Deum" of Walter Damrosch was sung under his direction. Her favorite singers were the soloists, and Mr. Damrosch, during the program, was presented with a silver service by a group of his admirers.

It was here, at the heyday of her musical popularity, when she was president of the Eurydice, the head and front of a series of morning musicales and concerts for nurseries, hospitals and boys' homes, and the controlling interest in the operatic subscription list, that she instituted a campaign to raise a \$250,000 fund as a guarantee for a permanent orchestra, and it was here that Mrs. A. J. Cassatt was ignored.

### MRS. CASSATT IGNORED.

Meeting after meeting was held at the handsome residence of Mrs. W. H. H. Robinson on Locust street, and all the important society women of the city, with the exception of Mrs. Cassatt, might be seen there. The Harrisons, Masons, Drexels, Lippincotts, Child-Drexels, Biddles, Moore-Robinsons, Cadwaladers, Cadwalader-Joneses and Jones-Cadwaladers could be found in con-

sultation on orchestral affairs under the guidance of the hostess. A sum approximating \$60,000 was said to have been ultimately guaranteed, but just around the corner, on Rittenhouse square, was a beautiful, wealthy and strong minded woman, who had received no invitation to participate prominently in this musical scheme. This was Mrs. A. J. Cassatt.

A conductor unknown to this city came here to give concerts in an unknown park. He was Fritz Scheel, an associate of Hans von Bülow before coming to America. He made a hit with the local musicians, and was induced to remain during the winter season as conductor of Mrs. A. J. Cassatt's opera class and other amateur organizations.

### MRS. CASSATT WINS.

In contradistinction to the Manila concert held the preceding year and in the spring of 1900 two symphony concerts were given in the Academy for the benefit of the Sailors' and Soldiers' Fund. A professional orchestra, Fritz Scheel, conductor; De Pachmann and Edouard de Reszké, soloists, were what Mrs. A. J. Cassatt proffered as an offset to the Manila "Te Deum" concert of the preceding year, and she presented herself for the approval of the multitude in the Academy, surrounded by distinguished admirals and generals in a box draped in bunting and flags, while her musical rival relegated herself to a back seat and remained there to criticize.

The success of these concerts was overwhelming, and resulted in the establishment of a working committee, which succeeded in giving six symphony concerts last season, and these proved to be the nucleus of the Philadelphia Orchestra, with Fritz Scheel as conductor, which now announces twenty public rehearsals and twenty concerts during the coming season on Friday afternoons and Saturday evenings in the Academy of Music.

### MRS. ROBINSON IS OVERLOOKED.

The gloved hand of diplomacy now agitates Philadelphia, for Philadelphia musicians and Philadelphia money for the support of a permanent Philadelphia organization. The \$60,000 fund raised for the Damrosch Orchestra by Mrs. W. H. H. Robinson is not a part of the present scheme. The names of neither Mrs. W. H. H. Robinson nor Andrew Wheeler, Jr., appear among those of the committee having charge of the affairs of the successful orchestra, and this is possibly the first time that these names have been omitted from such a list in the history of recent musical events.—The World, August 18, 1901.

### Edgar Stillman Kelley.

EDGAR STILLMAN KELLEY, who has recently been appointed professor of music for the coming year at Yale College during the absence of Horatio W. Parker, is well known as a composer and musician. Mr. Kelley is a native of Sparta, Wis., having been born at that place in 1857. After some years of study in this country he went to Stuttgart, Germany, and became a pupil of Kruger, afterward studying the piano with Speidell, and the organ with Finck, and composition and orchestration with Seifritz.

Returning from abroad in 1880, Mr. Kelley went to San Francisco, where he soon gained distinction as a teacher and critic, his first ambitious composition being the melodramatic music for "Macbeth." Not long after this he composed the music for the opera "Puritania," a work which, though an unequivocal artistic success, was perhaps above the heads of the general public. In a way "Puritania" was ahead of its time, and among the cognoscenti there was a feeling that this opera, if produced to-day, would receive its just success.

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Telegraph—"Mr. Tew possesses a fine voice of cultured style; he is a singer of high quality and a musician of broad sympathies and wide research."

Express—"Revealed the possession of a prodigious memory, a sonorous voice and a wealth of vigor."

Daily News—"Manifestly an experienced vocalist, endowed with a powerful voice of agreeable quality. He is a linguist and his artistic taste and judgment demonstrated by his excellent choice of a program."

Musical Courier (London)—"A hearty, straightforward delivery, which was all the more charming because of his admirable diction and pure intonation."

Lady—"His songs were admirably chosen, and the beautiful quality of his voice and his good method were best shown in Brahms' Liebeslieder."

Sunday Times—"Displayed a resonant low baritone voice and a refined method."

Musical Standard—"Eminently successful as an interpretive artist, for he sang with much feeling and intuition into the dramatic and poetic meaning of his text. His voice is a fine organ."

Musical News—"Mr. Tew has a good bass voice which he uses always with finished art and discretion. That he possesses an extensive repertoire culled from the best music written for the bass voice was evidenced."

Morning Post—"Mr. Tew's deep bass voice was well suited to the music of the Landgraf." (National Grand Opera Co., in Tannhauser.)

The Stage—"Mr. Tew gave a strong and impressive embodiment of the Cardinal."

The Era—"Mr. Whitney Tew, the author, gave a strikingly characteristic reading of Richelieu, his acting in the downfall scene being especially impressive and touching."

Field—"That fine bass singer, Mr. Whitney Tew, gave the first of his recitals last week. He possesses a powerful voice of beautiful quality which can stand work. He has both voice and brains."

Anglo-American—"Mr. Tew's fine voice was in the best of form. He is to be commended for his persistent fidelity to a really superior class of music."

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## BUFFALO MUSIC.

BUFFALO, August 9, 1901.

ASIDE from the numerous concerts at the Pan-American, the city is favored during the summer with some noteworthy musical events. An interesting and profitable forenoon, especially to teachers, was that spent in listening to the lecture of Mrs. Evelyn Fletcher-Copp on the "Fletcher Music Method."

The Fletcher method aims to reduce the difficulties which the study of music formerly presented to children and to give a fundamental, systematic and logical musical education that shall also bring pleasure to the child and develop her physically, mentally and artistically. The method gives a complete knowledge of notation, chords, scales, intervals, keyboard, time and rhythm, and a course in memorizing, analysis, ear training, a knowledge of musical instruments, &c.

Mrs. Fletcher-Copp has been in the city for some time instructing a large normal class of teachers from the South and West, as well as New York State. Hereafter the Fletcher method will be taught in the city.

If the representatives can acquire the energy and tact and pleasing manner of the originator of the method they will surely be successful and the children studying it will find only pleasure in music. Mrs. Fletcher-Copp will soon make another European trip to illustrate and teach her method, and then will probably make a journey to the Pacific Coast to introduce it there.

A large audience listened to A. F. Howell's evening with "David Harum" at the Twentieth Century Club. The musical numbers upon the program added much to the pleasure of the listeners.

Mr. Penn gave a baritone solo which showed to advantage his mellow, rich voice. Mr. Ball contributed a violin solo with good effect. Mrs. Hibler, soprano, sang "In Maytime" (Buck) and "Summer Evening" (Lassen), showing herself to be the possessor of a clear, powerful voice of wide range and under good control, her high notes being particularly beautiful. Mrs. Nellie M. Gould and Lawrence H. Montague were the accompanists.

Miss Emma L. Maynard, the former Buffalonian who is to give organ recitals at the Pan-American Exposition August 21 and 22, has been spending the summer in the city. Her achievements are the more noteworthy as since infancy she has been afflicted with paralysis of the optic nerves.

Since the age of three Miss Maynard has played with remarkable intelligence, and aided by a wonderful memory and great perseverance has become an accomplished organist and pianist, and acquired a good education in other branches.

Miss Maynard is a graduate of the State School for the Blind at Batavia, and has been an organ pupil of Wm. Kaffenberger, of Buffalo, and is now director of music at the South Dakota School for the Blind.

Miss Maynard's programs will consist of selections from Mendelssohn, Tours, Dubois and celebrated American composers, and will include one of her own compositions.

Her recitals will be listened to with much interest, as while the other seventy-four organists have the advantage of sight, Miss Maynard depends solely upon memory as her guide to the intricacies of the four manual organ at the Temple of Music.

The Teck Theatre is drawing crowds to its wonderful productions of "Constantinople"—the finest spectacular entertainment ever presented in America. The company includes 500, and the choruses, orchestra and ballet are fine

and the costumes magnificent. The music, composed by Paolo Giorza and conducted by himself and Joseph Hartfeur, is very beautiful and never savors of the commonplace. The "Ave Maria" is the gem of the musical program, although the music for the "May Pole" dance and the "Spanish Dances" is very bright and pleasing.

Besides the production every week day evening of "Constantinople" the Teck will soon be open Sunday evenings for orchestra concerts, under the direction of Mr. Hartfeur.

Mrs. Alice Merritt-Cochran, soprano of the First M. E. Church, New York city, has been spending part of her vacation in Buffalo and Springville, N. Y. While at the latter place Mrs. Cochran kindly gave a solo at the Presbyterian Church last Sunday evening, and Tuesday evening charmed many invited guests at the home of Miss Chaffee by her beautiful voice.

In addition to Mrs. Merritt-Cochran's selections, a contralto solo was well rendered by Miss Elanore Meyers, and several pleasing readings were given by Miss Coss.

The pupils of Frank Shearer's School of Music, Lockport, gave their closing recitals at the home of Mr. and Mrs. P. H. Lindsey since my last letter. Two evenings were devoted to these recitals, and the interesting programs consisted of piano, violin, vocal and mandolin numbers by a large class of well trained pupils.

Among the out of town soloists for church services recently were E. P. Russell, of Providence, R. I., who sang at the Delaware Avenue M. E. Church; John C. Dempsey, of New York, formerly of Buffalo, who rendered a selection from Handel's "Messiah," at St. Luke's Episcopal Church, and Miss Florence Rockwell, of New York, who gave soprano solos at the Church of the Ascension.

An organ recital was recently given by C. Rupprecht, of St. Louis, Mo., assisted by Mrs. John Neuman, soprano, and Oscar Frankenstein, baritone, at the German Evangelical Lutheran Trinity Church in Michigan street, near Genesee, under the auspices of the L. Y. M. A.

N. M. G.

## F. A. Mollenhauer a Trolley Victim.

THE deadly trolley has killed another member of the musical fraternity, Frederick A. Mollenhauer, of the well-known family of musicians and sugar refiners. The accident occurred on Tuesday evening, August 13, at the corner of Church and Cortlandt streets. Mr. Mollenhauer, his two sons, a nephew and a friend had been dining at a downtown restaurant. The party separated, and Mr. Mollenhauer, who was alone on his way to the Jersey City ferry, was struck by a north-bound car of the Sixth avenue line. He was instantly killed. The motorman, who was arrested, declares the accident was not his fault. Mr. Mollenhauer conducted a conservatory in Jersey City. Besides the sons, a widow survives him.

## Philharmonic Society Dates.

THE dates of the concerts of the New York Philharmonic Society at Carnegie Hall for the coming season are November 15 and 16; December 6, 7, 20 and 21; January 10, 11 and 31; February 1, 14 and 15; March 14 and 15; April 4 and 15.

These dates include eight public rehearsals on Friday afternoons and eight concerts on Saturday evenings.

Boston  
Music  
Notes.

HOTEL BELLEVUE,  
17 BEACON STREET,  
BOSTON, August 17, 1901.

MRS. CHARLES R. ADAMS, having decided to reside permanently in Boston, has taken a studio at 372 Boylston street, and will begin teaching there early in September. This addition to the ranks of teachers of vocal music in this city will be a welcome one to her many friends throughout the country who wish to continue the study of singing by the method so well exemplified by the late Charles R. Adams during his many years of teaching in Boston. Mrs. Adams' association with her husband in his work was particularly close; she studied with him for a number of years and latterly taught with him during the winter, so that her knowledge of his method is a practical one and indorsed by Mr. Adams himself. Everyone will wish her success in her work and extend "the right hand of fellowship."

During the summer Mrs. Adams has been at her home, "Pinecroft," on Cape Cod, but returns to Boston in the course of a few weeks to take up her work.

Frederic L. Martin, who was one of the soloists at the recent New Hampshire Music Teachers' Festival at The Weirs, was immediately re-engaged for next year by the new president, E. G. Hood, of Nashua. Mr. Martin sang at the Thursday evening concert, being heard in solos and "Fair Ellen." He also was the bass soloist in "The Messiah" on the closing evening, and came in for a large share of the applause, which he certainly deserved.

Miss Gertrude Walker, of Salem, has been singing at the summer school in Fryeburg, Me., and at several of the summer resorts in Portland Harbor. Later she will go to the mountains to fill other engagements.

Although eighty-one years old, L. O. Emerson, the veteran musical composer and conductor, has been at work a great deal of his time recently upon a new mass which nears completion. He celebrated his birthday recently by coming into Boston early in the morning from Hyde Park and spending the remainder of the day with his daughter. In the year 1857 Mr. Emerson formed a connection with the Oliver Ditson Company as author and publisher which has continued to the present time.

Bernard Colburn, for nearly thirty years organist of the Universalist church at Norwood, has been spending his summer vacation at Alameda, Cal., visiting his brother, F. D. Colburn, who resides there with his family. Mr. Colburn was invited by Miss Westgate, the organist of the Unitarian church, to play a solo at the vesper service, which is so marked a feature of the regular Sunday meeting. However, as Mr. Colburn was taking a holiday, he declined.

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MR. JOSEF KELLER, Violoncello.

During the absence for a year in Europe of Mme. Szumowska and Mr. Josef Adamowski their places in the Trio will be taken by Miss Thompson and Mr. Keller.

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Mr. A. MALDAUER, 2d Violin.  
Mr. M. ZACH, Viola.  
Mr. J. KELLER, Violoncello.

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## AN INTERNATIONAL MONUMENT TO VERDI.

AN organization of Boston citizens has been formed for the purpose of raising funds for the erection of an international monument at Milan to the memory of Giuseppe Verdi. The following extract is from the published circular:

DEAR SIR—Our fellow-citizen, the eminent musician Augusto Rotoli, is in receipt of an appeal from Italy to promote efforts in Boston to secure funds for the erection of an international monument in Milan to the memory of Giuseppe Verdi. A similar appeal has been received by representative citizens of other large cities of the United States.

The appeal is signed by the Mayor of Milan, by municipal officials, by Le Duc Guido Visconti di Modrone, Arrigo Boito and Le Comte L. Pullé, representing the proprietors of La Scala, by the director of the Conservatory of Milan, by G. Ricordi and E. Sonzogno, and by representatives of the Lombard Society of Journalists.

An organization of Boston citizens has been formed as a result of this appeal, consisting of officers, an executive committee and a general committee. The officers are as follows:

President, Charles Eliot Norton, Esq.; vice-president, Augusto Rotoli, Esq.; treasurer, J. Montgomery Sears, Esq.; secretary, Henry L. Mason, Esq.

The executive committee includes the officers and eleven other prominent Bostonians, and the general committee is made up of sixty odd men, also prominent in musical, literary, educational and philanthropic circles.

An international monument to the late Italian composer is a matter that should appeal to all.

## Henri Marteau.

LAST week space was given to the reprinting of some press notices recording the big success of Henri Marteau, the violinist, in Europe. The following additional ones have just been received:

The violin concerto of Jacques Dalcroze was played by the young but already far-famed Parisian, or, rather, Genevese violinist, Henri Marteau, with a perfection which is astonishing. It is a great enjoyment to listen to the young artist who so lightly and elegantly overcomes the greatest difficulties and yet enters deeply into all its delicate refinements.—Allgemeine Schweizerzeitung, Basel, June 26, 1901.

Marteau played a violin concerto of Jacques Dalcroze. At the very first movement one could have laughed heartily. We have heard little music in which a certain droll style of humor is characterized with such clearness by instrumental music alone, and Marteau expressed this in a masterly way. We remember especially one passage where the violinist with great pathos squirms about on the G string, but we also mark that Jacques did not mean it seriously. The Largo speaks another, more serious language. It begins with a wonderfully beautiful melody in folksong style. Marteau played all with equal mastery. He knows no difficulties of technique, and penetrates into the deepest recesses of the soul of the musician whom he interprets. Geneva can wish all good fortune to such an artist.—Der Bund, Berne, June 25, 1901.

The interpreter of this work, which will enrich notably the repertory of the violin, was Henri Marteau. This young artist, who shares with Jacques Thibaut the first place in French violinism, has been for some time professor at the Conservatory of Geneva. It seems as if the teaching and meditation of art, which must be supposed in such richly endowed natures as his, had ripened and increased his perception of art. The charming violinist has developed into the interpreter. He has conviction, breadth, persuasive emotion. It is with justice that he partook in the exceptional success of the concerto, and that his name will remain attached to it.—M. Lindenlaub, Le Temps, Paris, July 3, 1901.

It was a rare pleasure to associate in the one and the same triumph two artists so well made to understand each other as Jacques Dalcroze and Henri Marteau, the author and interpreter of this

great work, and the enthusiastic ovations which the crowd tendered them were for both of them precious testimonials of admiring sympathy. If we have the right to be proud of possessing among us an artist of the power of Henri Marteau, in whom are revived all the traditions of the greatest masters of the violin, and whose talents associate to a marvelous technic the most absolute perfection of style and all the qualities of a virtuoso, Geneva can equally be proud of the advance in the artistic career of our friend, Jacques Dalcroze. We do not fear to call his work one of genius, to which Henri Marteau gave an interpretation all the more admirable as it is one of extreme difficulty of interpretation.—Courier de Genève, June 27, 1901.

It remains to speak of the execution of Henri Marteau, which was splendid. At the risk of seeming dithyrambic we must speak again of this admirable artist, who appropriates to himself all styles while retaining his personality, and who played again the other evening with a fancy, a verve, a poetry and a grandeur beyond compare. A thundering ovation greeted the end of the concerto, which marks a glorious stage in Swiss art.—La Suisse, June 25, 1901.

M. Marteau played the concerto of Jacques Dalcroze as perhaps he alone is capable of doing, because he is perhaps the only living violinist capable of feeling all its beauties.—Semaine littéraire (Genève), June 29, 1901.

Henri Marteau, whom our conservatory has the honor of reckoning in the number of its professors, did not disdain the task of learning the new concerto of Jacques Dalcroze. He was recompensed by the triumphant success of the work and of the interpreter. Impossible to phrase more broadly and with more feeling the beautiful phrases of the Largo or to bring out more delicately the arabesques of the Finale, a movement of incredible freedom of motion and of life.—Tribune de Genève, June 21, 1901.

## SYMPHONIC DRAMA.

(Continued from last week.)

Thus we have to hand a perfect and tried form, a perfect and tried means, and (given a suitable story) there can be no difficulty in clearly perceiving the destined result of music drama.

After "Parsifal," a work deserving of the name which shall be merely a source of amusement is an impossibility. As we begin to emerge from the haze of the past and realize what art is the conviction is forced home to us that, whatever the absurdities Tolstoi has deduced from his root idea, the theory of "religious perception" is indeed correct. Art is no longer only a plaything, but a serious matter for an appreciable lightening of the life-burden—a real link with the infinite. Maybe the charge of "mysticism" could be brought against this. Let it be. You who will, will understand.

Given, then, a suitable subject, the great care of the poet shall be that words are reduced to a minimum: Action (of a broad and dignified character only, nothing melodramatic) supplying the eye with actual facts; music conveying the subtleties, and dominating the whole. With regard to this last, the chief and most suitable factor for expression in this art-idea, it must be not merely ostensibly continuous—but actually so. Those short, sharp, barking phrases, where music gives way to the dramatic situation occasionally, even in Wagner's work, must be abolished, and where vocal phrases are necessary, with or without other colors from the orchestral palette, they must be of such a nature as will sound equally well divested of their surroundings, and this can certainly be done without detracting one iota from their dramatic significance.

That the composer shall be supplied by another mind in the matter of his "book" I cannot conceive, for only

he himself will understand the outline and proportions of this tableaued symphony.

Scarcely need it be observed that there exists at present not an overwhelming audience for the endurance of a drama wherein music is to be not merely the chief but (after the main idea, the purpose) the sole object in view. That cannot be helped. One must be made.—RUTLAND BOUGHTON, in the Musical Standard.

## THE CHASE AND BROWER PIANO

## RECITALS IN CLAVIER HALL.

ONE of the most pleasing recitals of the Clavier Piano School was given Wednesday evening by Miss Jennie Wells Chase to an interested audience. This was the program:

Prelude and Fugue, C sharp major.....Bach  
Impromptu in B flat.....Schubert  
An den Frühling.....Grieg  
Humoreske.....Grieg  
Improvisation.....MacDowell  
Berceuse.....Ljinsky  
Rondo.....Field  
Preludes.....Chopin  
Valse.....Chopin  
Etude.....Chopin  
Fantaisie Impromptu.....Chopin  
Rhapsodie Hongroise No. 6.....Liszt

Miss Chase has been a pupil of A. K. Virgil for the past two years; also a pupil of S. M. Fabian, teacher of interpretation. Much interest has been felt in her advancement. Her playing displayed power, velocity, beautiful musical effects and contrasts in tone, which could not have been obtained in so short a period of study with any but scientific training. Miss Chase's performance of so difficult a program is proof of the progress she has made in the study of masterly compositions. The entire program was given with artistic taste and admirable ease and composure, which compelled close attention. Several of her numbers called forth a burst of enthusiasm, and she was obliged to respond to an encore.

Miss Harriette Brower gave her second recital at Clavier Hall on Thursday evening, August 15. The program, which showed artistic arrangement, was as follows:

Intermezzo, op. 116, No. 4.....Brahms  
Capriccio, op. 76, No. 2.....Brahms  
Rhapsodie, op. 79, No. 2.....Brahms  
Hungarian Dance.....Brahms  
Nocturne, F major.....Chopin  
Mazurka, A flat major.....Chopin  
Impromptu, F sharp major.....Chopin  
Fantaisie, F minor.....Chopin  
Liebestraum.....Liszt  
Valse, Allemagne.....Rubinstein

In her two recitals the pianist has given a number of interesting compositions, being the only one to play Mozart and Brahms at these concerts. Miss Brower's excellent technic, beautiful singing tone and musicianly phrasing proved the power of the artist and stamped the recitals as among the best given. Her interpretation of Brahms unfolded a highly developed understanding of the compositions, founded on thorough study and ability, while her Chopin playing reveals deep sympathy with the ideal and spiritual. The selections from Liszt and Rubinstein were given with delicacy and finish.

The reports of the Hadden-Alexander and Fabian recitals will be found elsewhere.



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## SINGING IN GIRLS' SCHOOLS.

THE women of Germany who are engaged in teaching in the girls' schools are demanding a greater share of the musical instruction in these institutions, and the musical section of the General Society of Female Teachers has given a prominent place on its program to the co-operation of female teachers of singing, and declares that the defects in the school singing lessons, which are seen and known by all professionals, must naturally strike with greater force those engaged in elementary instruction. A resolution respecting girls' schools in Prussia, May 31, 1894, says: "Girls and women have always been the protectors called to preserve the poetic good in folksong. It should then be the duty of the Government to acknowledge women's work in this field of musical education. How comes it, then, that there where the educational influence of music is felt most widely, namely in school singing, the co-operation of women is as good as excluded?"

Luisa Müller, of Darmstadt, censures the teachers for the slight interest they have expressed on the matter, but now they have seen that the assistance of woman in this field is one of the imperative demands of the times. With Teutonic thoroughness she lays down the following theses: (1) The object of vocal teaching in schools is to form and improve the sense of hearing as an organ which exercises incalculable influence on the emotions, actions and expressions of the inner being.

(2) The musical ear is trained most surely by one or more voiced à capella singing, dictation, solfeggio, choral practice, &c.

(3) Naturally a woman must be at the head of such training, for the female voice both in pitch and quality is nearest to the child voice, and is therefore fittest to be its model.

(4) Good results can only be reached when instruction is given by teachers examined by the state in a uniform prescribed plan.

There is nothing new in these propositions. More interesting is the opinion expressed by a uniform plan of tuition; singers could be turned out in eight school years who could, note sure and time sure, dispense with the support of instruments. This last point is especially insisted on. The piano and the harmonium by this tempered system of tuning are not adapted to convey pure intervals to the ear of children. Only the study of one and more voiced à capella singing can develop the ear of the pupil. And such singing can only be taught by the instructress, who, vocally and musically well trained, can serve by her voice as a direct example. She can be the best leader of

the child chorus, as her organ blends easily with the children's voices. The masculine teacher whose voice is an octave lower or more must have an instrument to give the notes. But an instrument can never be an example, it lacks the most essential factor of voice development, the element of speech by which the voice organ is made playable (spielbar). Hence the defects in teaching and attainment; the living example which is indispensable is absent.

The German Female Teachers' Society is preparing a petition to the Government to institute careful examinations of the teachers in girls' schools. It demands that the instructors not only dispense with the piano and harmonium, but shall have a knowledge of voice building and tone building in a uniform method, and also possess a knowledge of the development of the speaking elements in the pronunciation of the language. Such a knowledge would not only prepare the way for a reform of spelling, but would impart to the pupils an artistic and economic use of the breath, an art which will be prized by all who have to use their voices.

We fear that these enthusiastic ladies are asking too much. Let them insist on à capella singing and denounce the piano as a corrupting invention, but do not let them start a system that will rob us of our negro and Bowery dialects.

## Eduard Zeldenrust.

KEEN interest is manifested in Eduard Zeldenrust, the Dutch pianist, who will be heard in America for the first time this coming season under direction of Manager Loudon G. Charlton. Zeldenrust's fame has, however, preceded him across the water, and the reports have been so authoritative and corroborative that they are entirely convincing. Appended is a letter, written from Scheveningen, near The Hague, by the New York Times correspondent in that place, and printed in the issue of July 28. It speaks for itself and in no uncertain terms:

Scheveningen, July 5, 1901.

"This year many persons have taken up their abode in Scheveningen for reasons of study, musicians being numerous. Artists are here as well as students, such as Eduard Zeldenrust, who is booked for the coming season in New York. Mr. Zeldenrust is a second Anton Rubinstein in 'emotional force.' He holds his listeners astounded, as Rubinstein held them, by his immense tone, rough at times as was that of the great Russian master, but he never fails to carry the enthusiasm he feels, as did Rubinstein, away from the audience and along with him.

"In Bach one hears a strength without pedal assistance that makes the air resound with Bach, and under Mr. Zeldenrust's hand Wagner arrangements become the dramas Wagner meant them to be. I have heard the 'Ride of the Valkyries' attempted many times by pianists, but Wagner's meaning was never entirely there. In Tausig's arrangement of the 'Walkure' Mr. Zeldenrust makes good the loss of the orchestra, and a wild rush of those wild beings seems to surround one, but it is a troupe of roaring lions that Wotan's daughters have mounted, and they rush on the wind to conquer space.

"As a worker no more enthusiastic can be found than Mr. Zeldenrust, and he has conquered his art. He has a pleasant social tact, with a conversation other than all music. With all the feeling for the happiness of life,

loving cheerfulness and simplicity, one yet feels it the strongest when listening to him in the late hours, in the quiet of one's home; then Zeldenrust plays out to you through Bach, Beethoven, Schumann, Chopin and Wagner the same words that, in 'Wilhelm Meister,' Goethe's harpist sang:

"Wer nie sein Brod mit Thränen ass,  
Wer nie die Kummervollen Nächte  
Auf seinem Bette weinend sass,  
Der kennt euch nicht, ihr himmlischen Mächte!"  
"MEVROUW HANKEN-PARKER."

## Otto Floersheim.

THE well-known musical writer and composer, Otto Floersheim, has just celebrated his twenty-five years jubilee as a critic. THE MUSICAL COURIER, of which he has been the representative for many years, devotes to him a long article in which it traces his career, and brings prominently forward his services to the musical life of New York. Many of his compositions are known in Germany. Floersheim has lived for a long time in Berlin; a good comrade to his colleagues, who all wish prosperity on his jubilee.—Berliner Tageblatt, July 23, 1901.

The well-known writer and composer Otto Floersheim celebrated lately his twenty-five years jubilee as a music critic. In America, whither he went very young, he labored as a writer and teacher, and was one of the first champions of Richard Wagner in the United States. He has lived for a long time in Berlin. Floersheim has repeatedly appeared as a composer with success.—Der Tag, July 26, 1901.

## The John Church Company's Music in London.

THE John Church Company's music has been used very extensively in London lately. Here is a partial list of composers whose songs have been sung there recently, with dates, places and names of singer:

Eyes of Blue.....	Oley Speaks
Miss Jenkins Colyer (3d).....	City
Miss F. Dewhurst (4th).....	Victoria Street
Miss A. Burnand (7th).....	Regent's Park
Miss F. Dewhurst (12th).....	Kensington
Miss F. Dewhurst (15th).....	Farrington
Miss F. Dewhurst (15th).....	The Kursaal, Bexhill-on-Sea
Miss F. Dewhurst (17th).....	Egerton Gardens
Miss F. Dewhurst (19th).....	Surbiton
Miss A. Burnand (21st).....	Regent's Park
Stanley Hill's Choir (22d).....	Biggleswade
Miss F. Dewhurst (27th).....	Richmond
It Was a Lover.....	De Koven
Miss F. Dewhurst (12th).....	Kensington
Miss F. Dewhurst (17th).....	Egerton Gardens
Miss F. Dewhurst (19th).....	Surbiton
Miss F. Dewhurst (27th).....	Richmond
Master R. Leonard (22d).....	Biggleswade
O Swallow, Swallow.....	Sullivan
Mme. Alice Esty (24th).....	St. James' Hall
A Dream.....	Maude V. White
Miss Esther Palliser (28th).....	At her recital
Tears, Idle Tears.....	Sullivan
Miss Florence Lee (28th).....	Wisbeach
Rose Fable.....	C. B. Hawley
Miss Florence Lee (28th).....	Wisbeach

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## TROUBADOURS.

ONE of the most celebrated of that interesting class of wandering minstrels, and whose history has lately excited the attention of the curious, was Le Chate-lain de Courcy, who flourished during the reign of our Richard Cœur de Lion. He was as distinguished a poet as he was a musician. Throughout the verses purporting to be his there runs a tone of sentiment and melancholy, which renders them more interesting than belongs to the compositions of the greater part of his contemporaries; which latter "harped" upon the same subjects; viz., springtime, flowers and meadows, mingled with descriptions of some adventure with a young shepherdess or threadbare addresses to their mistress; and in the succeeding spring they renewed the same appeal. In some of his songs De Courcy ridiculed this fashion of writing; nevertheless he himself at times would fall into the customary laudations of spring and its flowers.

He quitted France to fight in the Holy War, and fell with St. Jean d'Acre. His historians relate that, being mortally wounded, he charged his squire to carry his heart after death to the lady of his affection, Dame Fayel. "When the knight was dead (says the chronicle, 1380), the squire opened the body, took out the heart, preserved it in salt and spices, and placed it in a casket. Having returned to his native country, he proceeded to fulfill the last command of his lord. He remained for some time concealed in the woods near the Chateau Fayel, watching an opportunity to communicate with the lady. Unfortunately the husband surprised him, and having demanded the subject of his errand, he answered tremblingly that he was charged with a letter from De Courcy, which he had promised him to deliver to the Lady Fayel herself. The husband read it, took the heart, and so contrived that his wife should eat it; who, when she was apprised of the horrible deception, made a vow that she would never more take nourishment, and so died hunger starved." This anecdote, although well known, has been doubted by so-called historians; the same adventure being attributed by the provençals to the Troubadour Cabestaing; by the Italians to a Prince of Salerno (it forms one of Boccaccio's tales), and by the Spaniards to a Marquis of Astorga.

Thibault, Earl of Champagne and King of Navarre, was one of the best poets of his time. Thibault sprang from a race of kings; placed originally upon the first steps of a throne, and latterly the possessor of a crown; superior to all his contemporaries by his genius, and the results of a superior education, is, notwithstanding all these advantages, known as little else than one of the "Metre ballad mongers." As a politician he was light and versatile; as a warrior, his conduct in the East has left but a slight opinion of his courage and military talents. His poems alone have preserved his name in amber.

In general the airs of all the songs of this period vary but little from the simple, plain song. They are written in square notes, upon four lines and without measure. The Gregorian notation, still used in the Catholic service, is of the same character; the words, not the music, are divided into bars. The movement and the embellishments of the air depended upon the skill of the singer. It was not till the close of the reign of St. Louis that a fifth line was added to the staff.

After the thirteenth century the art of song writing was less cultivated and fostered than in the two succeeding centuries. Jean Froissard, a canon, historian and poet; Guillaume Machaud, valet de chambre to Philippe-le-bel; the Duke d'Orleans, father of Louis XII., were the only persons who sustained the reputation of the art in France. In the fifteenth century, however, it revived, when a crowd

of minstrels succeeded who excelled in this agreeable class of composition.

Blondel, or Blondiaux de Neele, renowned for his attachment to his master, Richard Cœur de Lion, was the author of thirty chansons, which are said still to exist in manuscript.

Gace Brulés, the author of eighty compositions, all in existence, was one of the most amiable men, the best poet and purest writer of his day.

Colin Muset was a very celebrated jongleur. He has the reputation of being the inventor of the bagpipe, the hurdy-gurdy, of the vaudeville, and round or dance song.—From the Musical World of 1836.

## VON KLENNER SUMMER CONCERTS.

SOME of the pupils who have been studying with Mme. Evans von Klenner at Lakewood, N. J., this summer were heard at a concert on August 13, given in the First Baptist Church at Jamestown, N. Y. The following interesting program was given. It is referred to elsewhere in this issue:

Little Red Lark.....	Baier
Night .....	Schubert
Cecelia Quartet.	
The Lark Now Leaves His Watery Nest.....	Parker
The Quest.....	Smith
Miss Hughes.	
Two Nightingales.....	Hackel
Misses Lafferty and Heilman.	
The Lost Chord.....	Sullivan-Anderson
Cecelia Quartet.	
Giunse al Fin (Figaro).....	Mozart
My Darling Was So Fair.....	Taubert
Miss Potter.	
Parting Without Sorrow, op. 32, No. 4.....	Dvorák
Forsaken, op. 32, No. 6.....	Dvorák
Misses Lafferty and Heilman.	
The Lament of Mi Yen.....	Hayes
Cecelia Quartet.	

The Jamestown Journal of August 14 published a long report of the concert and commended the voices and singing of the Cecelia Quartet, composed as follows: Miss Maude Lafferty, Miss Lulu Potter, sopranos; Miss Mabelle Hughes, Miss Lenetta Heilman, altos.

Thursday evening, August 15, Von Klenner pupils sang again at a concert in the United Congregational Church at Lakewood, and on this occasion Madame Von Klenner herself appeared as a soloist. The program for this concert follows:

Night .....	Schubert
Cecelia Quartet.	
Violin solo, Cavatina.....	Bohm
Miss Pearl Mabry.	
Bass solo, Beloved, It Is Morn.....	Aylward
Robert Kent Parker.	

Soprano soli—	
Rose Fable.....	Hawley
Love's Rapture.....	Kortheuer
Mme. Evans Von Klenner.	
Piano solo, Valse Caprice, Man lebt nur einmal.....	Strauss-Tausig
Miss Edith Garland.	
Bass solo (selected).....	
Robert Kent Parker.	
Violin solo, Berceuse.....	Godard
Miss Pearl Mabry.	
Soprano solo, Bolero, from Sicilian Vespers.....	Verdi
Mme. Evans Von Klenner.	
The Lost Chord.....	Anderson-Sullivan
Cecelia Quartet.	

In its report of the Thursday night concert, the Jamestown Journal of Friday, August 16, referred to Madame Von Klenner's part in the concert, of which the subjoined lines is an extract:

Probably the greatest musical treat ever enjoyed at Lakewood was the grand concert given Thursday evening under the direction of Mme. Evans Von Klenner, of New York city. The appearance on the announcements of several well-known names had led the audience to expect something excellent, but the program surpassed expectation. Robert Kent Parker delighted his many friends and was twice compelled to respond to encores. Miss Pearl Mabry's violin solos were executed with rare skill. For one so young Miss Mabry possesses a wonderfully sympathetic touch. Both of Madame Von Klenner's numbers displayed her voice to good advantage and she was forced to respond to encores. Miss Edith Garland in her piano solo displayed a mastery of technic and won well deserved applause.

## Madame Maigille in Atlantic City.

MME. HELENE MAIGILLE, the singer and teacher, is a guest at The Dennis, Atlantic City. Later she expects to go to Cape May, where she will remain until she reopens her studio at Carnegie Hall.

TITIANO.—Marie Titiano, the coloratura soprano, has been engaged for an American tour beginning next November.

S. G. PRATT'S PUPILS APPEAR IN CONCERT.—Mr. Pratt's talented pupil, Master Ernest L. Thibault, has been giving piano recitals at Tappan Zee Hotel, South Nyack, with such success that he has been engaged to remain two weeks longer. Miss Lulu Eggleston, another of Mr. Pratt's pupils, whose debut at Knabe Hall last spring was favorably commented on in this paper, played at the great Auditorium in Ocean Grove recently with marked success.

The Conservatory of Vienna has produced a young pianist, Bruno Eisner, whom it considers the greatest talent that it has turned out for the last quarter of a century. He won all the prizes and a piano worth 3,000 francs, presented by a manufacturer to the best pupil.

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## THE MUSIC OF HINDUSTAN.

WE reprint this review from the *London Musical World* of 1838:

After several remarks upon the resemblance between the Greek, Egyptian and Hindu systems, Capt. Willard gives evidence of the authority upon which his treatise is compiled, by stating that he has consulted the most famous performers, the first Veenhars\* in India, the more expert musicians of Lukhnow and Hukeen Sulamut Ulee Khan of Benares, who has written a treatise on music. In the introduction following the preface, he gives us an account of the origin of Hindu music, and here, very prudently, he examines into the causes of that repugnance to Eastern music displayed by so many Europeans of cultivated minds; and this he rightly attributes to one or other of the following causes: First, ignorance, in which he includes the not having heard the best performers. Second, natural prepossession (which he might have stated to arise from pride in supposing everything European to be so much superior). Third, inattention to its beauties. Fourth, incapacity of comprehension. We declare ourselves not to be of the number of these prejudiced persons; on the contrary, the more we read and hear the more decided becomes our conviction that the genuine system of music that, founded on poetry and assisted by feeling, melody is to be found nowhere in greater purity than in the East; but by an unfortunate circumstance the ancient Brahmins, who were the living repositories of all scientific learning, threatened with excommunication any of their tribe who should presume to apostatize and betray the sacred writings.

Thus we are excluded from a positive knowledge of the rules that guided these poet musicians in their exhibitions of the art, and can only gather by collateral proof sufficient to show that they sang their own compositions when under an unusual degree of mental excitement by the occurrence of a victory, a death of any of their princes, a festivity, &c., which afforded them in their retirement a subject on which to expatiate. These men who adopted this austere method of living, concerning themselves little about the luxuries and vanities of the world, could not be bribed to display their talents in public as hired professors. They neither cared for nor accepted gifts or presents. Princes and great men of taste courted their friendship, and considered themselves honored by accepting the fruits of their genius as a favor for which they possessed no other means of repaying them, but with respect and kind treatment. This order of bards, honored, admired and even revered by the natives, continued to meet due favor and patronage till the reign of Mohamed Shah. After his time they declined, owing to the disastrous wars and massacres in which that monarch's successors were engaged, leaving neither tranquillity nor leisure for such amusements.

Captain Willard goes on to describe the system termed Sangeet, including all their forms of solemnization, to which we must refer the reader for much curious information, page 23 in the treatise. Their gamut is termed Sur-gum. The number of tones is the same as in the modern music of Europe; but the subdivisions are more in the manner of the ancient enharmonic genus of the Greeks. At page 32 he mentions the great difference that prevails between the music of Europe and that of the Oriental nations in respect to time, in which branch it resembles more the system of the Greeks and other ancient nations, than the measures peculiar to the modern music of Europe. This rhythm was no other than the poetical feet which formed the basis of their musical measure. That their language was favorable to musical effects will appear from the circumstance of the Sanscrit containing

\*Players upon the Veen, a national instrument. †The common opinion in Hindustan is that to be a great musician, a man must live retired from the world like a Jogue.—Page 15.

more than double the vowels found in the English language.

"The peculiar nature of the melody of Hindustan not only permits but enjoins the singer, if he has the least pretension to excel in it, not to sing a song throughout more than once in its naked form; but on its repetition, which is a natural consequence, occasioned by the brevity of the pieces in general, to break off sometimes at the conclusion, at other times at the commencement, middle, or any certain part of a measure, and fall into a rhapsodical embellishment called Alap; and after going through a variety of ad libitum passages, rejoin the melody with as much grace as if it never had been disunited, the musical accompaniment all the while keeping time."

Here we have exactly the same rules as those laid down by the great Italian masters, never to sing a melody twice in the same manner. Perhaps no term could better convey the "frightful heap of notes," as Mr. Worgan calls them, with which some singers of later times trick out the simple melodies they sing, than a rhapsodical embellishment. We have hitherto considered this a modern improvement (?) but lo! here we see it as old as the hills.

There are four sorts of characters for time. The Underoot, the Droot, the Lughoo and Gooroo, with marks serving like our dots or points, to lengthen the preceding note half its value. Here we may observe the superiority of the Hindu over the Greek musical system, the latter having only two sorts, the long and the short, which served to mark the measure both of poetry and music.

"It is not a little remarkable, how small is the amount of the information possessed by the writers on music, respecting the stores of musical works still remaining in some of the libraries in Spain, one of the most celebrated seats of the learning of Arabia. When the rest of the world was sunk in Gothic ignorance, these sacred fires of knowledge continued to burn with more than their ancient splendor. In the library of the Escorial is preserved a work by the Arabian Orpheus Al Farabi, entitled "The Elements of Music," treating of the principles of the art, the harmony of natural and artificial sounds, the various kinds of composition, and upward of thirty figures of their musical instruments. In the same place is another work by Abulfaraji, called the "Kitab al Aguni," or great collection of songs, containing 150 ariettas, the lives of fourteen distinguished musicians and four eminent female singers." (See Crichton's "History of Arabia," Vol. I., p. 25.)

Time, in the acceptance it has in music, is called Tal. The origin of this word is said to be from Tand, the dance of Muhadew, and Las, that of his wife, Parvutee; the first letters of which form the word Tal.

The Hindoostanees reckon an immense variety of times; but such as are now practiced are limited to ninety-two, of which the author gives a table, explaining their value in musical notes, with the use of the different species of accent. The accent seems to abound with a variety and means of expression to which the European system can scarcely be said to afford a parallel.

The melody of the East has always been admired, and, as Captain Willard believes, very justly; but so wide is the difference between our system and that of the Orientals, that many of the Eastern melodies would baffle the attempts of an expert contrapuntist to harmonize them by existing rules. Their authentic melody is limited to a certain number, said to have been composed by professors universally acknowledged to have possessed, not only real merit, but also the original genius of composition, beyond the precincts of whose authority it would be criminal to trespass (p. 47.). What the more reputed of the moderns have done is that they have adapted them to their own purposes, and formed others by the combination of two or more together. Thus far they are licensed, but dare not proceed a step further, as whatever merit an entirely modern com-

position might possess, should it have no resemblance to the established melody of the country it would be looked upon as spurious. It is implicitly believed that it is impossible to add to the number of these one single melody of equal merit—so tenacious are the natives of Hindustan of their ancient practices!

Thus we see, even in these countries, bigotry flourishes as it does elsewhere, and by all right-minded artists this has been considered the grand obstruction to the elevation of every art where this narrow and detestable feeling exists, and is sanctioned by authority. Is it not lamentable that talent and genius must forever be fettered by scholastic pedants, whose minds are utterly incapable of appreciating anything but mechanical power, who would clog the wheels of that splendid machine, the imagination, by the constant impediment of rules, and bind down to earth the soul of the music, which, but for their overbearing interference, would soar aloft, and imbibe from heaven the soul inspired strain?

"The songsters of Hindustan pretend that any song sung out of the time appropriated for it sounds uncouth. They allege that the times and seasons allotted to each melody are those at which the divinities are at leisure to attend at the place where their favorite tune is sang, and to inspire the performer with due warmth in his execution." (Page 54.)

Here we must remark the high feeling, although carried to a most absurd excess, with which all the Eastern nations employed the poetical and musical arts; they were held sacred, and the performers were considered as inspired persons; the art by them was pursued with a serious devotedness and earnest appreciation of the exalted purpose it was designed to fulfill, that may well put to shame many a miscalled modern professor. In the more remote patriarchal ages, when literature could scarcely be said to exist, and civilization had not extended the means of accumulating subjects upon which the bard might exercise his noble art, God and his attributes were the constant theme of the prophet bards; this continued to supply mental food to the later and equally renowned poets, whose works continue to delight us. Homer, Dante, Ariosto, Milton, Cowper, Thomson and Wordsworth have all adopted similar means of exciting the mind, by the union of the most sublime subject with the most artful resources of genius.

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degenerated into idolatry, and from thence again branched off into the deification of real or imaginary persons, the systems both of poetry and music were regulated by all Oriental nations according to the ramifications of divinity they had thus established, and by consequence, the immense variety (as observed in the *Ragmala*) or personification of melodies arose. (P. 62.) Each of these deities was to be propitiated by tunes or airs, expressly intended to excite attention to their votaries, and whatever absurdities may be ingrafted on this plan as a mode of worship, the educated musician will at once discover what a prodigious field is opened in composition, especially of the imaginative class. In one mentioned by our author "the god *Hindol* is represented seated in a golden swing, while a number of nymphs, by whom he is surrounded, amuse him with music, and keep time with the rocking of the swing in which he sits, indolently gazing on their charms, enjoying the sweets spontaneously offered to his shrine. His countenance is wan, which seems to indicate that, although an immortal, his constitution is impaired, &c. Another, called *Nut*, is a young maiden, who prefers the career of glory to that of pleasure. She is adorned with jewels, and has clothed herself in man's attire, and being mounted on a furious steed, Minerva-like, engages in battle with those of the opposite sex; her countenance flushed with all the ardor and fatigue of such an undertaking.

The musical instruments of the country are many, but defective, the manufacture of them being intrusted to carpenters and other artificers instead of properly qualified scientific men. The chief defect alluded to is the radical imperfection which will not admit a change of key. They have no method of tuning their instruments to any certain pitch, but are guided in this respect merely by the ear.

"The most prominent among their deities is the god *Crishnu*, whose attributes are a sort of amalgamation of those of *Cupid* and *Jupiter*, the hymns in which the *Hindus* celebrate his actions always having love for theme. Some adore him as a god, others esteem him as a lover, and a few treat him as an impudent fellow," which latter title he has earned by his daring exploits among the maidens who come to draw water from the *Jumna*.

"To comprehend the songs of this country and to relish their beauties, we must figure to ourselves *Hindustan*, not in the state which it is at present, but must transport ourselves back to those earlier ages to which allusions are made by them—when each region was possessed by petty chieftains, each arbitrary in his respective dominions—when no high roads existed, the communication between one village and another being maintained by narrow foot-paths, and rude mountains and jungles formed the natural barrier of the chief—when navigation by river was as impracticable as traveling by land—when topography was almost unknown, and the advice of a stranger adventitiously met was to be cautiously embraced"—to the time, in short, when parting even for a journey to an adjoining village was accompanied by mutual tears and prayers for safe return. A distant tour, such as in these days is looked upon with indifference, was formerly contemplated and consulted for a year or two before undertaken; and when a man who had accomplished his purpose returned home in safety, after encountering all the hardships incident to it, the wonderful recital of his adventures, the skill with which he conducted himself in the presence of princes, his valor and intrepidity in times of danger, his cunning and foresight in preventing or avoiding the toils of the evil minded, and all these exaggerated by the vanity of the traveler, formed the theme of admiration to the village, and the subject of pride to his relatives not soon likely to be forgot. It is observed by the author of "An Inquiry Into the Life and Writings

of Homer," page 26, "that it has not been given by the gods to one and the same country to produce rich crops and warlike men; neither indeed does it seem to be given to one and the same kingdom to be thoroughly civilized, and afford proper subjects for poetry." It is this which renders *Hindoostance* songs flat and unpalatable, unless we transport ourselves back to their barbarous and heroic ages. Their abhorrence of innovation induces them to retain their ancient ways of thinking, or at least to unite their manner of thinking in times of yore, notwithstanding the changes introduced by time.

The tenor of *Hindoostance* love ditties generally is upon one or more of the following themes:

1. Beseeching the lover to be propitious.
2. Lamentations for the absence of the object loved.
3. Imprecation of rivals.
4. Complaints of inability to meet the lover from the watchfulness of the mother and sisters-in-law, and the tinkling of little bells\* worn as ornaments round the waist and ankles, called *payel*, *bichooa*, &c.
5. Fretting and making use of invectives against the mother and sisters-in-law, as being obstacles in the way of her love.
6. Exclamations to female friends termed *Sukhees*, and supplicating their assistance; and
7. *Sukhees* reminding their friends of the appointment made, and exhorting them to persevere in their love.

The conquest of *Hindustan* by the *Mohamedan* princes forms a most important epoch in the history of its music. From this time we may date the decline all arts and sciences purely *Hindu*, for the *Mohamedans* were no great patrons of learning, and the more bigoted of them were not only great iconoclasts, but discouragers of the learning of the country. The progress of the theory of music once arrested, its decline was speedy, although the practice, which contributed to the entertainment of the princes and nobles continued until the time of *Mahamed Shah*, after whose reign history is pregnant with facts replete with dismal scenes. But the practice of so fleeting and perishable a science as that of a succession of sounds, without a knowledge of the theory to keep it alive, or any mode to record it on paper, dies with the professor.

*Dr. Burney* in his notice of *Hebrew* music hazards the assertion that we have no authentic account of any nation except the *Egyptians*, where music had been cultivated so early as the days of *David* and *Solomon*, the *Greeks* at that time having hardly invented their rudest instruments. But this is a gratuitous assumption on the part of the worthy doctor, and a reference to the treatise we are now reviewing would alone suffice to controvert this hasty opinion. Look to the fact also of the *Arabians* having invented upward of thirty different musical instruments including the *bagpipe*,\* commonly believed to have first appeared in *Scotland*. Besides, we should remember that "even before man existed, the melodies of nature must have sounded for ages unheard; companions in waste and non-enjoyment to the glories of that magnificent vegetation which, when man awoke, he found buried in dark transmutation beneath his feet. The seven notes it has been shown are absolute existences in nature. Physical bodies and air are everywhere, and must have been at all times capable of producing them."

See article Music, No. 321, *Chamber's Edinburgh Journal*.

\*A girdle of small bells is a favorite *Hindu* ornament; also silver circles at the ankles and wrists which emit a ringing noise as the wearer moves.—*Wilson's Megha Dula*, p. 85, l. 514.

†See *Colonel Johnson's* overland journey to India, and for list of *Arabian* instruments, page 108, *Foreign Quarterly Review*, No. 39, which forms part of an excellent paper on ancient music.

The *Hindus*, although an idolatrous, were never so luxurious and vicious a nation as their conquerors, the *Mohamedans*, most of the vices existing in this country having been introduced after the conquest. The songs of the aborigines of *Hindustan* will bear comparison with any other country, for purity and chasteness of diction and elevation and tenderness of sentiment.

Among the most ancient musicians of this country who are reckoned inventors, compilers and masters of the science, the most prominent are *Sumeshwur*, *Bhurut*, *Hunooman*, *Coolnath*—these have all left treatises on the art; *Haha*, *Vayoo*, *Shesh*, *Narud* (the *Mooni* or devotee), *Cushyup* (another *Mooni*), *Hoochoo*, *Ravrm*, *Disha* and *Urjoon*.

The ancient singers who are not acquainted with the theory of music, are termed *Gundharbs* and *Gooncurs*; they are very numerous, and some of them still perform in the presence of *Julul ood deen Mohommud Nebur*, King of *Delhi*. Space will not allow of further extracts from this little work; enough has been said to show its value as the most complete treatise extant on the subject, the perusal of which will amply repay the inquirer in such department of musical literature.

#### TIVADAR NACHEZ.

HERE are some more press notices earned by this eminent violinist:

A regular hurricane of applause was evoked by the soloist of the evening, *Tivadar Nachez*, an eminent virtuoso and extraordinary violinist. He might be placed nearest to *Sauret*, but he adds a peculiar national trait and perhaps a richer and not too exacting technic. He possesses in common with him uncommon sweetness of tone. His playing is incomparable for its elegance and charming nobility.

He played the *Bach E major Violin Concerto*, the first movement classically, the second charmingly. This second movement is of the noblest character, of the purest gold from the treasury of the inexhaustible. *Nachez* brought out wonderfully its golden contents.

In general the violinist seems to me to give his very best in pure cantilene, which he draws from the strings with an emotion and inwardness that never become feeble. Proof is his rendition of the *Beethoven G major Romanze* and the "Abendlied" of *Schumann* given in reply to stormy, unending applause, and breathed forth magically.

The last movement of the *Bach concerto*, with its breathlessness and rhythmical difficulties, was rendered by the soloist with glorious simplicity and purity of style.

With the *Paganini* number *Nachez* reached the highest point of virtuosity. The theme in the octave etude was taken in a highly original style; with the theme of *G string* etude we wandered without reluctance in the forgotten fields of *Bellini's "Norma"*. What the virtuoso drew from the instrument in the octave etude was almost beyond the limits of possibility.—*Dr. Schotten, Heidelberger Zeitung*, November 14, 1899.

The second concert of the *Harmonie* had an exclusively classical character. After an *arioso* of *Händel* by the orchestra, a *Bach concerto* (No. 2, E major) was performed by *Tivadar Nachez*. The *Hungarian* violinist is no stranger to *Dresden*. We have learned to value him as one of the first representatives of the instrument, and comparisons with *Sarasate*, *Joachim* and *Wilhelmj* are not unfavorable to him. He possesses, like the first, a perfect and elegant technic, he successfully competes with *Joachim* in purity of style, and, like *Wilhelmj*, he has a grand, powerful intonation, especially on the *G* and *D* strings, which he makes sing like human voices. He distinguished himself in the rendering of the *Bach concerto* and the *Beethoven F major Romanze* by his classic repose and keen conception, and in *Schumann's "Abendlied"* by delicate poetic interpretation, while in the *Paganini* etudes he gave again brilliant proof of his extraordinary virtuoso endowments. The bravura of his play, the impeccable technical sureness which glides softly and easily over the greatest difficulties as over trifles, the stately crescendo of effects, all this united to form such a perfect execution that *Herr Nachez* again distinguished himself as one of the first of bravura players. No less excellent was he in the performance of his own composition, "Poème de la Puzza" (with orchestra), and in the *Wieniawski "Legende"*, played as an addition.—*Hermann Starke, Dresdener Nachrichten*, January 17, 1901.

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